VISIT…

LANZAROTE Caliente.COM

38810

Alfred's

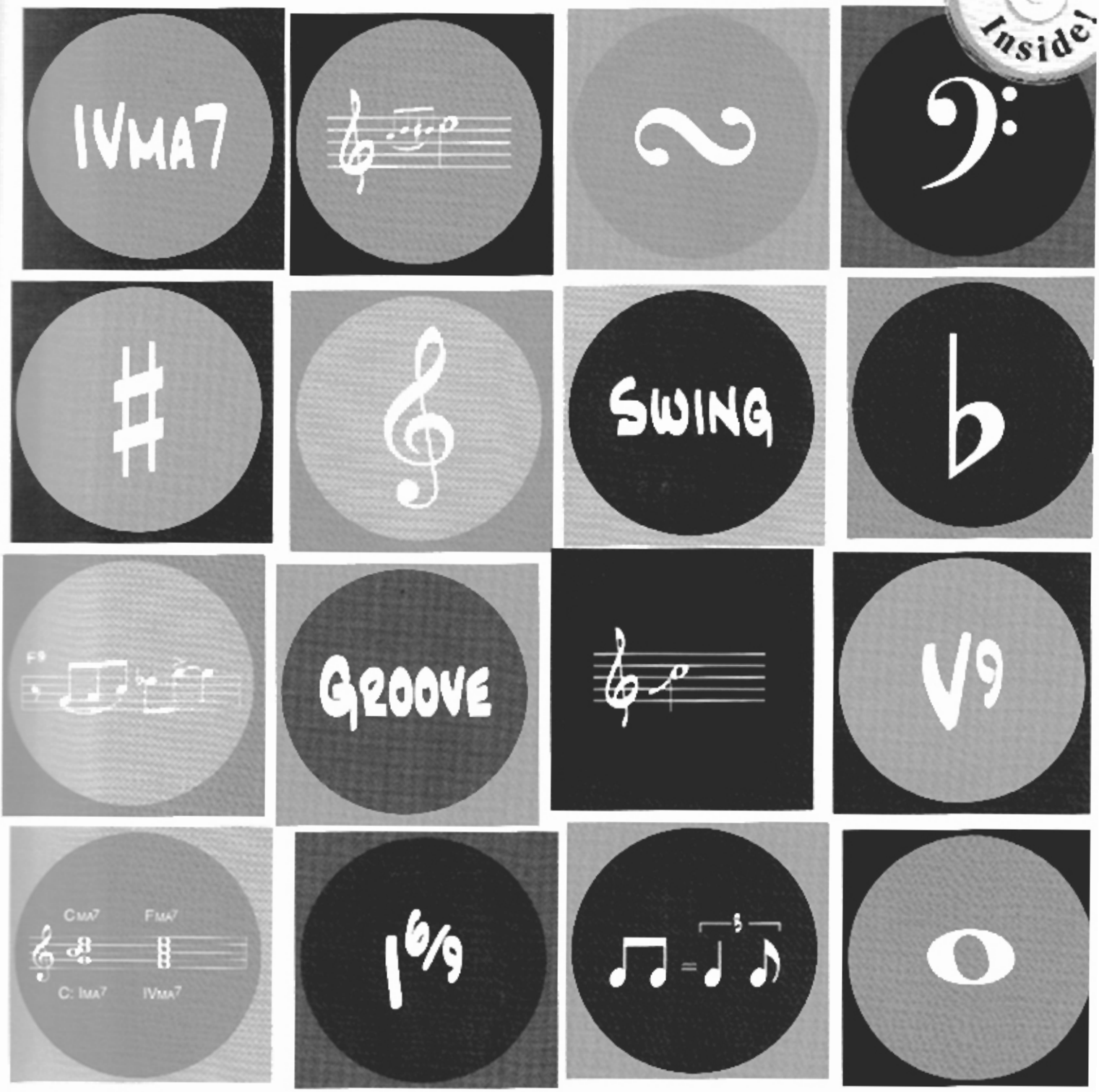
Essentials of JAZZ THEORY

BOOK 3

LESSONS • EAR TRAINING • WORKBOOK

SHELTON G. BERG

CD Inside!



Alfred

Alfred's

BOOK 3

Essentials of JAZZ THEORY

LESSONS • EAR TRAINING • WORKBOOK

SHELTON G. BERG

FOREWORD

MUSIC IS THE MORTAR OF HUMANITY. It binds people of all backgrounds and experiences, as it poignantly expresses universal human emotions. It is an amazing and elusive complement to our existence. And yet, this spiritual art form is rooted in concepts that are easily explained in the practical realm. Music theory is the study of these concepts. The yin and yang of music results from the fact that it is created out of a limited supply of simple, theoretical formulas, and yet, any piece of music can be entirely unique.

When a musician composes or improvises, the material emanates from two creative wells. There is the "spiritual" well, which houses our emotions and experiences, and also the "technical" well, in which resides the theoretical elements that we have practiced and perfected. Music is at its best when the impetus is from the spiritual well. The technical well will be unconsciously called upon to provide the raw materials of expression. So, a study of theory is not merely a dry analysis of technical functions, but rather an exploration of how the elements can provide fuel to the creative process, an energizing activity toward the goal of meaningful music making.

WELCOME TO JAZZ—welcome to an exhilarating journey to musical freedom!—Shelly Berg

To successfully navigate this jazz theory course, you should be versed in basic music theory concepts, such as those taught in Books 1 and 2 of *Alfred's Essentials of Music Theory*. You are encouraged to play and/or sing the examples in this text, at first along with the enclosed recording, and then on your own.

BOOKS 1, 2, 3: *Alfred's Essentials of Jazz Theory* is made up of three books, 40 pages each, with each book containing six units. A unit consists of four or five pages of instructional material (including written exercises), an Ear Training page and a Review page.

COMPLETE BOOK: *Alfred's Essentials of Jazz Theory* is also available as one complete book of 120 pages that contains all the pages included in the separate books.

COMPACT DISCS: Each book in *Alfred's Essentials of Jazz Theory* is packaged with a CD, allowing students to hear the musical elements discussed, and offering students the opportunity to test their listening skills. Music examples are played by a variety of instruments.

TEACHER'S ANSWER KEY: A *Complete Book* with the answers for the exercises from the Lesson and Review pages and music for the Ear Training pages. Also included is a reproducible sheet for listing student names and grades for the Ear Training and Review pages.

Alfred

Copyright MMV by Alfred Publishing Co., Inc.
All rights reserved. Printed in USA.

TABLE OF CONTENTS

UNIT 13

Lesson 51: Jazz Language—Melodic Soloing & Melodic Sequence 8
Lesson 52: Afro-Cuban Jazz: Clavé & Tumbau 8
Lesson 53: Afro-Cuban Jazz: Cascara & Montuno 8
Lesson 54: Drop-Two Voicings 8
Lesson 55: Minor 11th Chords (MI11) & Sus Chords (SUS7) 8
Ear Training for Lessons 51–55 8
Review of Lessons 51–55 8

UNIT 14

Lesson 56: Minor Tonic Chord (iMI (MA7), iMI6/9), Jazz Minor Scale 9
Lesson 57: Minor ii–V Turnaround, Half-Diminished Chord (ø7) & V7(♭9) Chord 9
Lesson 58: Resolutions and Voice Leading 9
Lesson 59: Jazz Language—Scales for the Half-Diminished Chord (ø7) 9
Lesson 60: Jazz Language—Harmonic-Minor Scale & Lick for V7(♭9) 9
Ear Training for Lessons 56–60 9
Review of Lessons 56–60 9

UNIT 15

Lesson 61: Turnaround to iv in Minor Keys 9
Lesson 62: Minor Turnback, VI7-V7(♭9)–i Cadence 9
Lesson 63: Blues Scale in Minor Keys, Minor Pentatonic & Pentatonic/Blues Scales 9
Ear Training for Lessons 61–63 10
Review of Lessons 61–63 10

UNIT 16

Lesson 64: Turnarounds to III, VI and VII in Minor Keys 10
Lesson 65: Minor 12-Bar Blues Progression 10
Lesson 66: Minor Turnarounds in Major Keys—to ii and vi 10
Lesson 67: Minor Turnaround in Major Keys—to iii, Deceptive Cadence (Backdoor Cadence) 10
Ear Training for Lessons 64–67 10
Review of Lessons 64–67 107

UNIT 17

Lesson 68: Altered Dominant Chords (VALT) 108
Lesson 69: Jazz Language—Diminished Scale for Dominant Chords & Altered Dominant Cell 109
Lesson 70: Jazz Language—Altered Dominant Lick and Scale 110
Lesson 71: Step-Down Progression 111
Ear Training for Lessons 68–71 112
Review of Lessons 68–71 113

UNIT 18

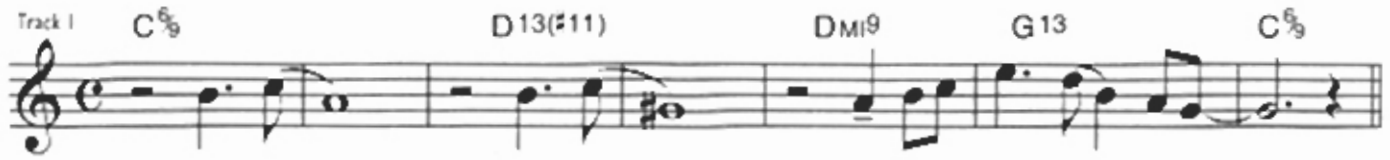
Lesson 72: IV–I (Plagal) Progressions, Backdoor Progressions 114
Lesson 73: I–VI Progressions 115
Lesson 74: ABAC Standard Song Form 116
Lesson 75: Slash Chords 117
Ear Training for Lessons 72–75 118
Review of Lessons 72–75 119

APPENDIX

Glossary & Index of Terms & Symbols 120

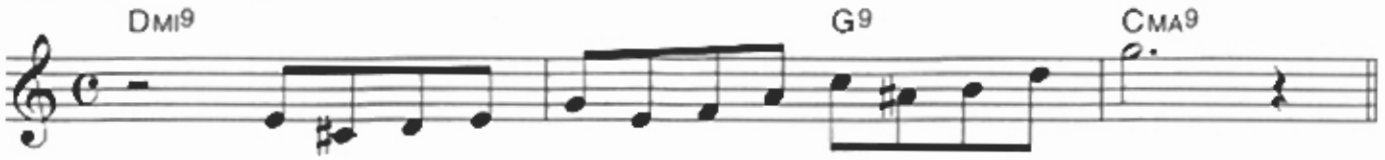
azz Language—Melodic Soloing & Melodic Sequence

If music is compared to painting, then melody represents the finest and most detailed brush strokes, and melodic devices are the paint colors. As introduced in Book 1, Lesson 5, MELODIC SOLOING (MOTIVIC SOLOING) is basing musical phrases on simple ideas, which are repeated and varied. It is actually composing a new melody to the chord structure. Using this device, a soloist may think of the original motive as a thought or emotion: repetition deepens or intensifies the emotion, while variation expands on it. Because the ideas are simple in melodic soloing, individual notes take on heightened significance. The example below demonstrates melodic soloing to the beginning of the "Take the 'A' Train" chord progression. Notice how the repetition is not exact, but altered to reflect the new color of the second chord.



Playing is said to be "organic" when the variation of a motive becomes the seed for the next variation.

MELODIC SEQUENCE is the repetition of an idea transposed by some interval. An idea may be sequenced once, or several consecutive times. An ascending sequence can be successively more soaring or thrilling...

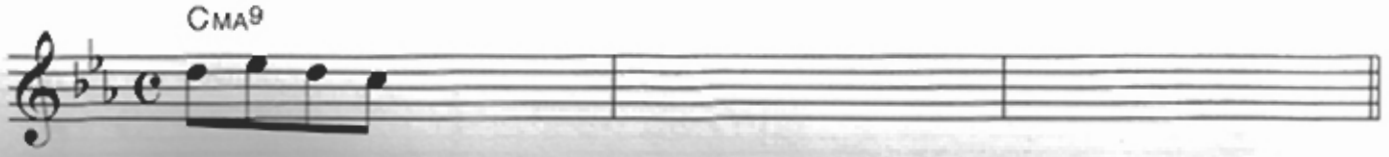


...while a descending sequence can make a melody more somber or introspective.
Track 3 demonstrates both an ascending and descending melodic sequence.

Exercises

1 Continue the melody in the motivic style, using repetition and variation.

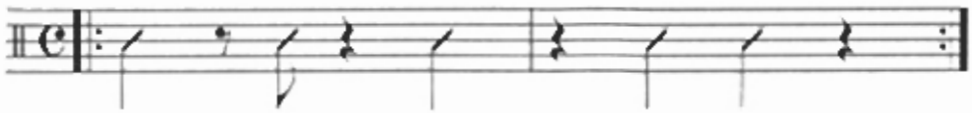
2 Continue the melody using sequence.



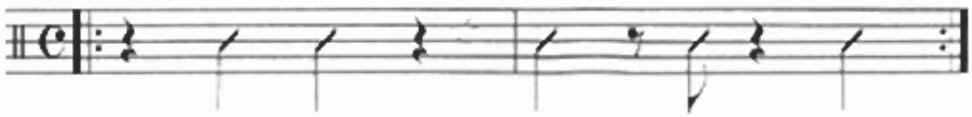
Afro-Cuban Jazz: Clavé & Tumbau

Thanks to trumpeter Dizzy Gillespie, a great jazz ambassador, Afro-Cuban influences were introduced into jazz in the 1940s when Gillespie traveled to Cuba and incorporated the vitality of the repetitive Cuban rhythms into the jazz mainstream.

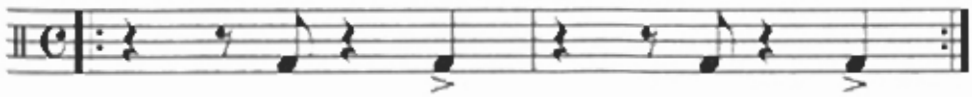
The Afro-Cuban rhythms used in jazz are based on a figure called CLAVÉ (KLAH-vay), which is a two-measure rhythmic pattern, alternating two or three notes per bar. These figures can be clapped or played on *clavés*, which are a pair of hardwood sticks struck together. There are variations of the rhythm pattern, but the two basic clavés are either 3–2 CLAVÉ ("three-two clavé"):



Or the opposite, 2–3 CLAVÉ:



Notice that when three notes are played in a measure, they occur on beat 1, the "and" of 2, and on beat 4. This clavé is accentuated by another pattern, the tumbau (TOOM-bow). The TUMBAU rhythm, played on a bass drum and also by the bass player, features notes on the "and" of 2, and on beat 4.



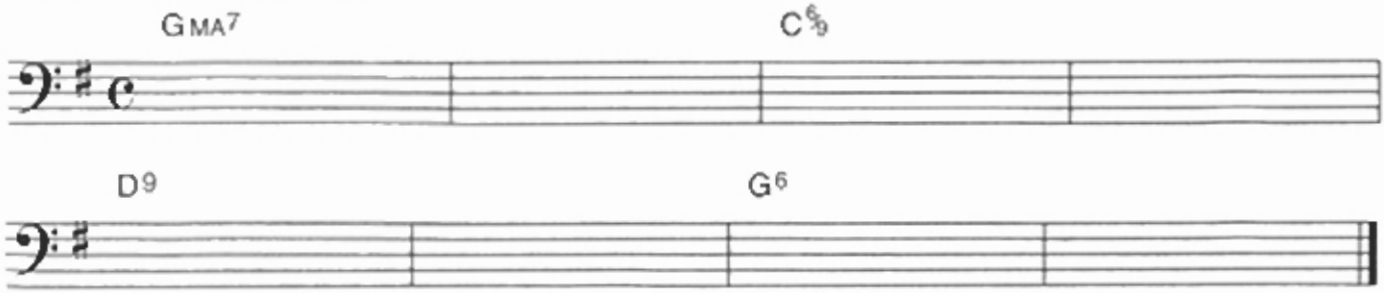
In the tumbau, beat 1 is not accentuated at all, and often, beat 4 feels more like the downbeat. As a result of the lack of an accented beat 1, Afro-Cuban music feels very "circular" as the pattern endlessly repeats.

Bass lines based on tumbau feature chord roots and 5ths almost exclusively. They may or may not have a note on the downbeat of a bar, and the note on beat 4 may be tied into the next measure. Track 4 demonstrates the clavé rhythms described above and then adds a tumbau bass line.

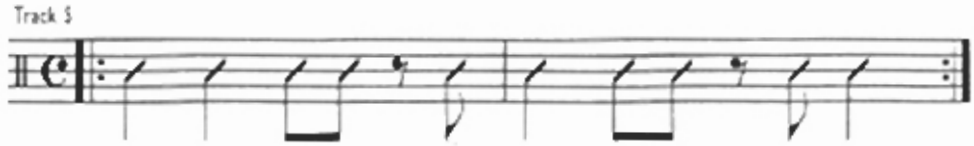
Exercises

1 Find a recording of an Afro-Cuban jazz song. Listen and determine if the clavé is 2–3 or 3–2. Practice clapping along with the clavé.

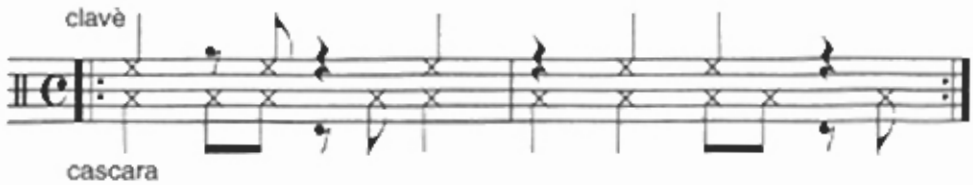
2 Compose a bass line to the progression below, based on tumbau.



ro-Cuban Jazz: Cascara & Montuno



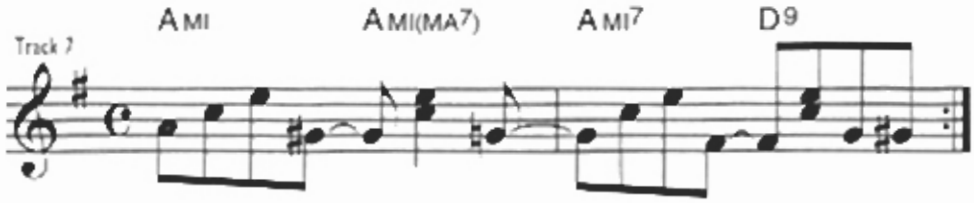
You've probably noticed that Afro-Cuban rhythms are nuanced and are more effectively learned aurally than visually. The cascara rhythm is no exception. CASCARA (KHAS-kah-rah), or paila, is an Afro-Cuban rhythmic figure played in a two-measure pattern, which is based on, and embellishes the clavé. Cascara is named for playing on the "shell" or side of a drum, but it is also played at times on the bell of a cymbal, cowbell, or with a rim knock on a snare drum.



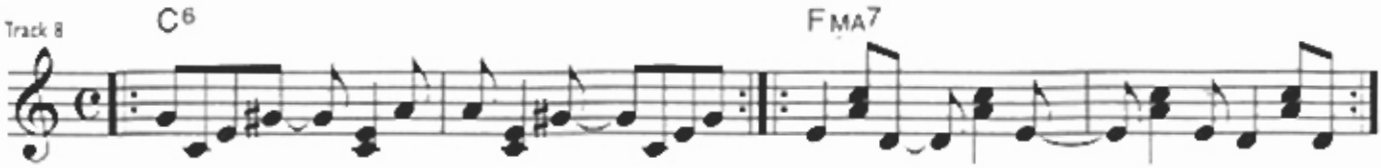
Notice that the cascara has notes on beats 2 and 3 in one measure, and accentuates the "and" of 2 and beat 4 in the other, just the same as clavé. So, the cascara should always be played in sync with the clavé.

In Afro-Cuban jazz, pianists employ identifiable and repetitive comping patterns called montunos. A MONTUNO is a triadic and highly syncopated comping figure, often played in octaves, or two octaves apart. Some Afro-Cuban tunes repeat a ii–V progression, and in these instances the montuno often features common tones and the 7–3 resolution.

Another ii–V montuno uses the passing minor major 7th idiom (MI(MA7)).

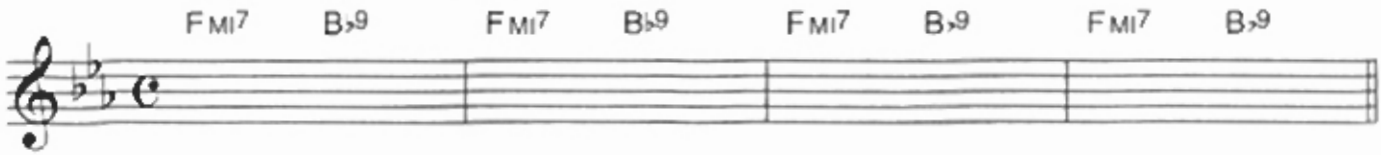


A montuno to a single chord can emphasize two chord tones a step apart (often with a passing tone in between), such as 6th and 7th, 5th and 6th, etc. There are dozens of effective montuno patterns.

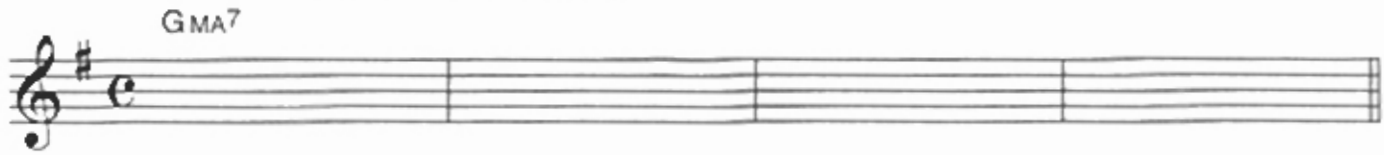


xercises

1 Compose a montuno to the ii–V progression.

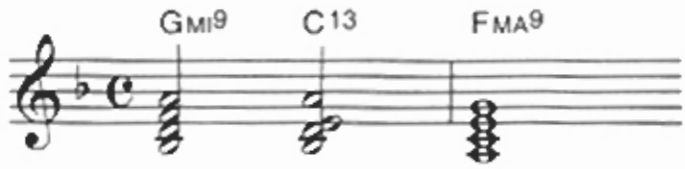


2 Compose a montuno to the Major 7th chord.

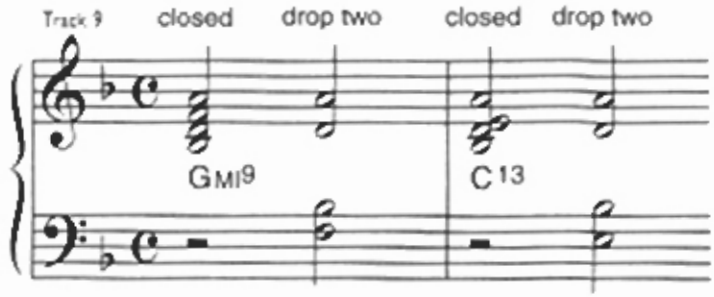


Drop-Two Voicings

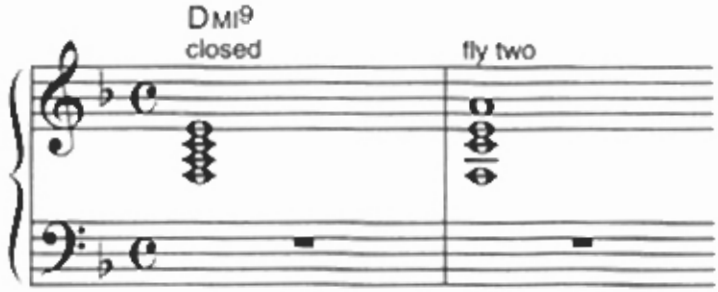
You have learned that four-note voicings arise out of consecutive chord tones and usually omit the root. Chord arrangements with consecutive tones are called CLOSED VOICINGS, and you know that proper *voice leading* results from using common tones and resolutions.



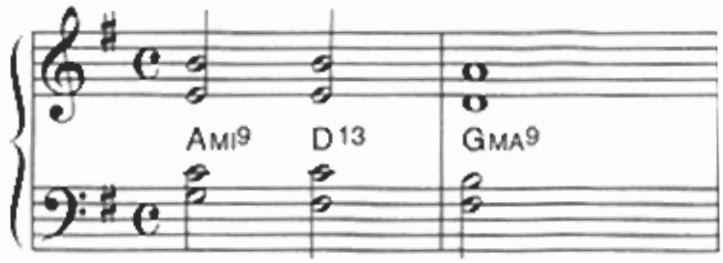
DROP-TWO VOICINGS are derived directly from four-note, closed voicings. For a drop-two voicing, simply take the second note from the top of a closed voicing, and drop it one octave. The new, drop-two sound, is more open, or spacious than that of the closed voicing. Pianists use two hands for drop-two voicings, and drop-two voicings are effective when arranging for wind and string instruments.



A drop-two voicing may also be achieved using an opposite procedure, which you might call "fly-two." In this instance, the second note from the bottom is raised one octave.

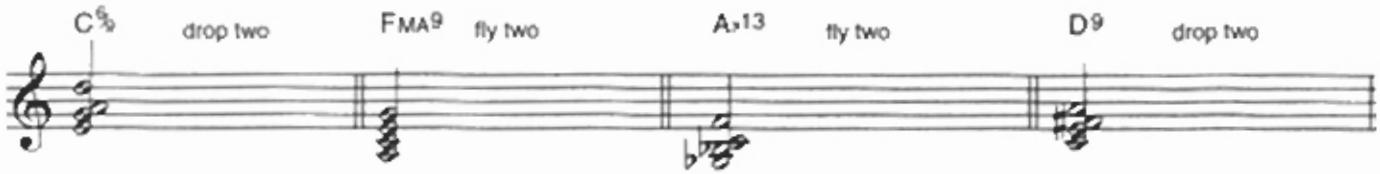


The principles of using common tones and resolution for smooth voice leading apply to drop-two chords.

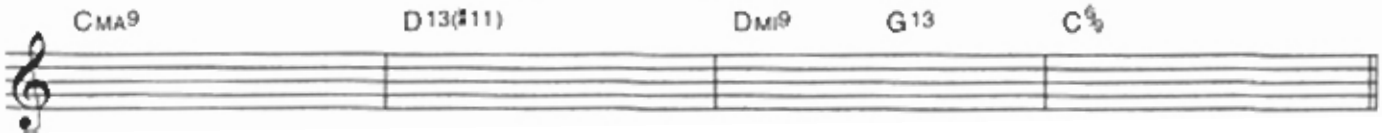


Exercises

1 Convert the chords to drop-two or fly-two voicings as indicated.



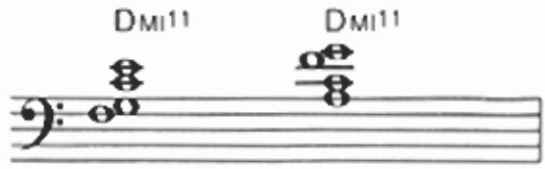
2 Notate drop-two voicings for the progression, using smooth voicing leading.



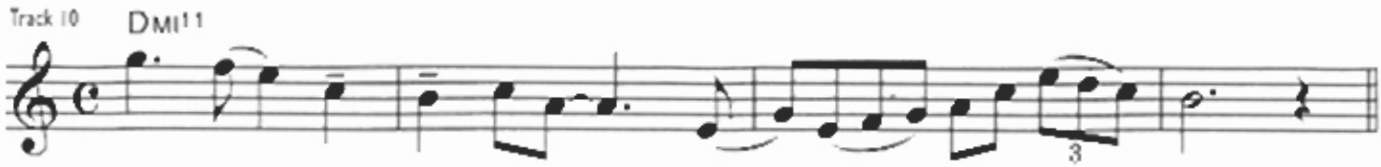
inor 11th Chords (MI11) & Sus Chords (SUS, 7SUS)

As discussed in Book 1, Lesson 9, the note a perfect 4th (P4) above the root of any major triad is very dissonant. When the 4th is used in a melody to major or dominant chords, it creates tension, and must be resolved by step (usually downward).

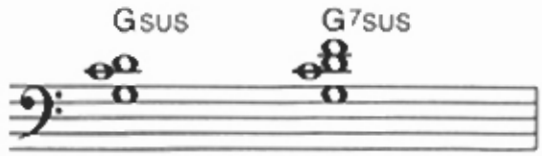
Conversely, the P4 above the root of a minor triad is consonant and stable in jazz, and is known by its name up one octave, the 11th. A MINOR 11TH CHORD (MI11) is a MI7 chord with an added 11th. Voicings of the MI11 may omit the chord 5th, and may or may not include a 9th.



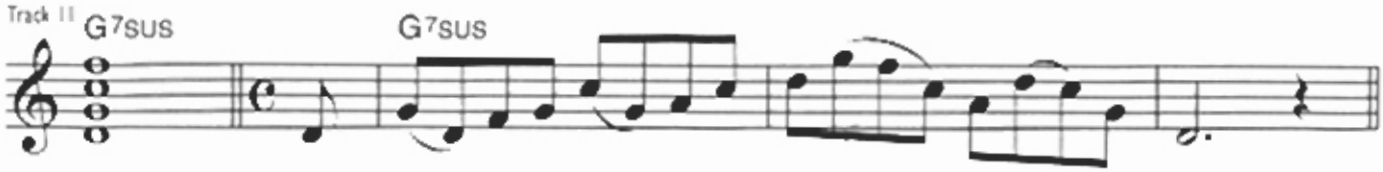
A MI11 chord functions the same as other minor chords in jazz, but may also serve as a modal tonic. In the 1960s MODAL JAZZ tunes, based on a mode rather than a key, came into fashion. The notes of the MI11 chord are in both the Dorian and Aeolian scales, so the chord is a mainstay of modal jazz. A modal jazz tune may stay on one chord for a long duration; for example, Miles Davis's hit, "So What."



A chord that functions similarly to a MI11 chord is the SUS CHORD (SUS or 7SUS). A sus chord replaces the chord 3rd with a 4th. Just as in jazz, classical composers of the 17th through 19th centuries considered the 4th dissonant, and called it a *suspension*, because it was suspended just above the 3rd. So, *sus* is jazz shorthand for *suspended*. Sus chords tend to use the 5th in the voicing, and the root also can be used. 7SUS chords have a minor 7th above the root.



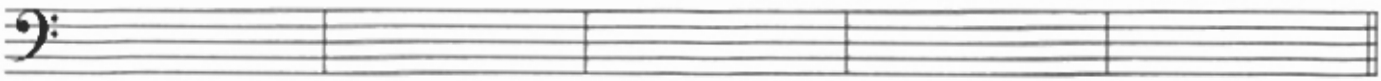
Dig it!—The 7SUS chord may be arranged entirely in perfect 4ths, and modal jazz tunes and solos often favor the 4th interval. A chord arranged in perfect 4ths is called QUARTAL HARMONY.



ercises

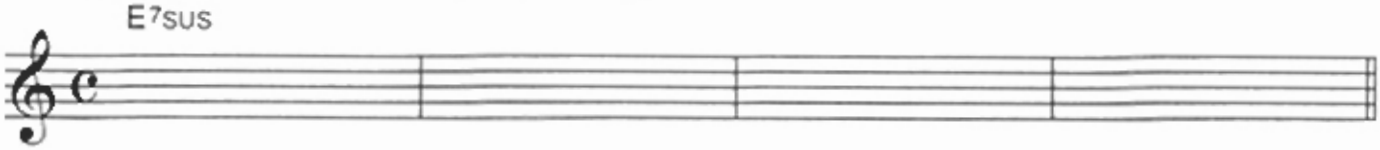
1 Write voicings to the MI11 and 7SUS chords, in closed spacing in the comping range.

EMI11 B♭MI11 F7SUS CMI11 A♭7SUS



2 Write a melody to the 7SUS chord, emphasizing 4ths.

E7SUS



3 Wh

Ear Training for Lessons 51–55

Track 12

1 You will hear four melodies.
For each, answer if the melody is motivic.

a. yes / no **b.** yes / no **c.** yes / no **d.** yes / no

Track 13

2 You will hear four melodies.
For each, indicate if the melody is sequential.

a. yes / no **b.** yes / no **c.** yes / no **d.** yes / no

Track 14

3 You will hear four sequential melodies.
For each, write if the melody is sequenced up or down.

a. up / down **b.** up / down **c.** up / down **d.** up / down

Track 15

4 For each excerpt, indicate if the clavé is 2–3 or 3–2.

a. 2–3 / 3–2 **b.** 2–3 / 3–2 **c.** 2–3 / 3–2 **d.** 2–3 / 3–2

Track 16

5 Write whether each montuno is to a ii–V, major chord, or minor chord.

a. ii–V / MA / MI **b.** ii–V / MA / MI **c.** ii–V / MA / MI **d.** ii–V / MA / MI

Track 17

6 You will hear a closed voicing, then a drop-two voicing.
Write whether each following chord is closed or drop-two.

a. closed / drop-two **b.** closed / drop-two **c.** closed / drop-two **d.** closed / drop-two

Track 18

7 Listen to the MI7 chord and the 7SUS.
Write whether each following chord is MI7 or 7SUS.

a. MI7 / 7SUS **b.** MI7 / 7SUS **c.** MI7 / 7SUS **d.** MI7 / 7SUS

Review of Lessons 51–55

1 The repetition of a melody idea, transposed by an interval is called _____.

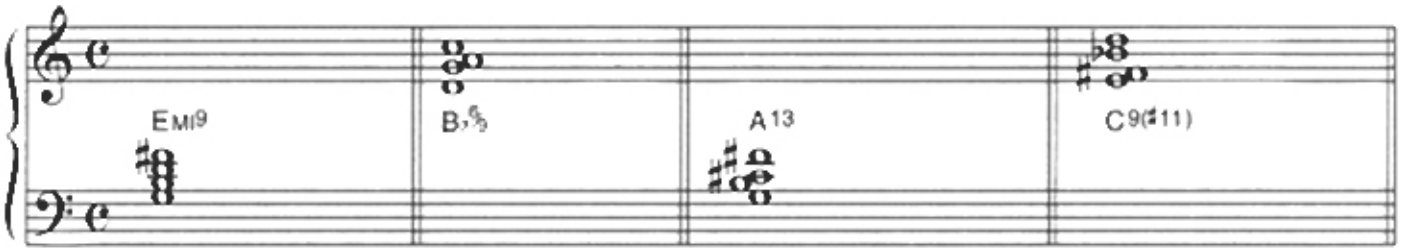
2 When three notes of clavé are in one measure they fall on beat ____, the "and" of ____, and ____.

3 In Afro-Cuban music, a bass/bass drum figure on the "and" of 2, and 4 is called _____.

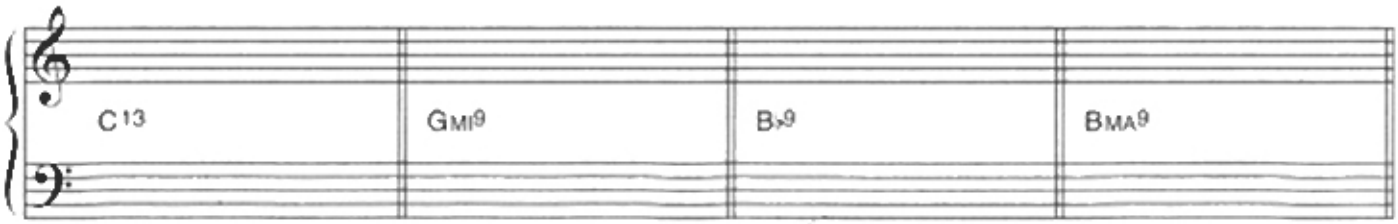
4 The Cascara pattern is based on clavé. **True / False**

5 _____ is a highly syncopated Afro-Cuban piano pattern.

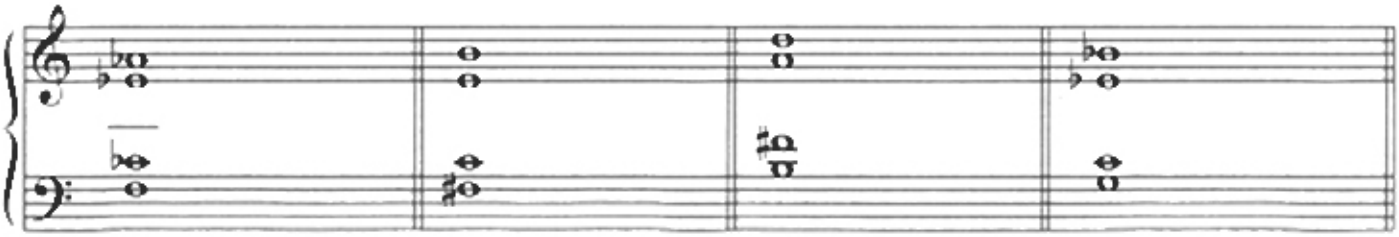
6 Convert the closed voicings into drop-two (or fly-two), staying close to the comping range.



7 Write drop-two voicings for the indicated chords.



8 Write chord symbols for these rootless voicings. Hint: each has a 3rd or 7th on the bottom.



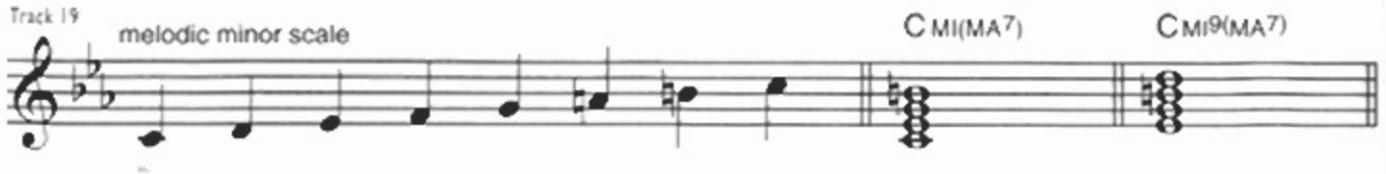
9 Write voicings for the indicated chords, in closed spacing in the comping range.

Minor Tonic Chord (iMI(MA7), iMI6/9), Jazz Minor Scale

In jazz music, as in all other Western musical genres, sad or somber pieces are in minor keys. (For a review of minor keys see *Essentials of Music Theory, Book 3*) In classical music, a minor triad functions as the tonic chord. Jazz, on the other hand, features chord extensions of at least a 7th. Adding a diatonic 7th to the imi triad creates a minor seventh chord, a sound we associate with ii not tonic. So, jazz musicians chromatically raise the diatonic 7th to create a stable, tonic sound.

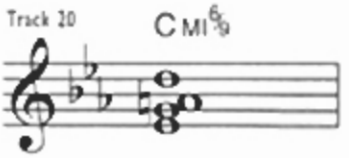
The raised 7th degree, which is from the melodic-minor scale, results in a minor major 7th chord, shown as MI(MA7) or MI9(MA7) (alternative chord symbols you may see include MI9(♯7), MI9(♮7), or MI9(♮7)).

Track 19



Another minor tonic is the MINOR 6/9 CHORD (MI6/9), using the raised 6th degree of melodic minor.

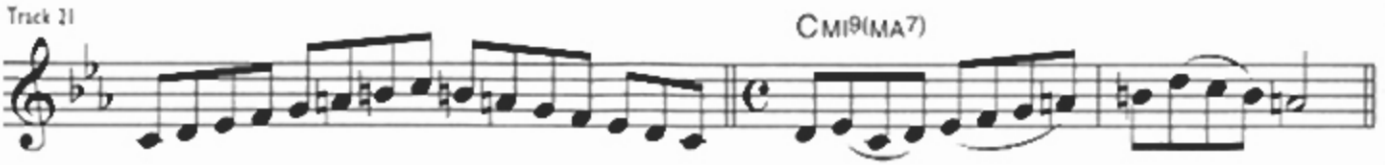
Track 20



Dig it!—The sound of both minor tonics (MI(MA7) and iMI6/9) are stable in jazz and the altered notes are the interesting, "juicy" notes that give the music its distinctive character.

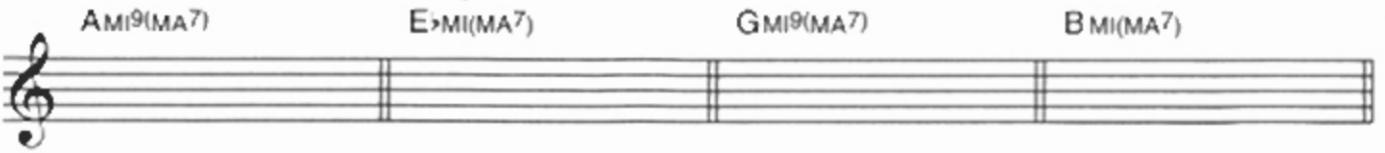
Obviously, jazz musicians use the ascending melodic-minor scale to create melody to minor tonics. When the scale descends, the alterations remain, rather than reverting to the natural minor, and this is called the JAZZ MINOR SCALE.

Track 21

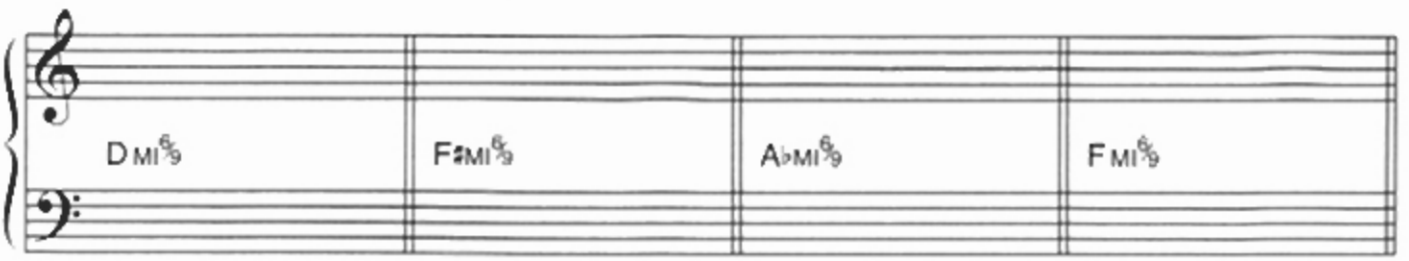


Exercises

1 Notate the indicated rootless MI9(MA7) chords in all four positions.



2 Notate the indicated rootless MI6/9 chords on the treble staff, and then notate a drop-two voicing for each.

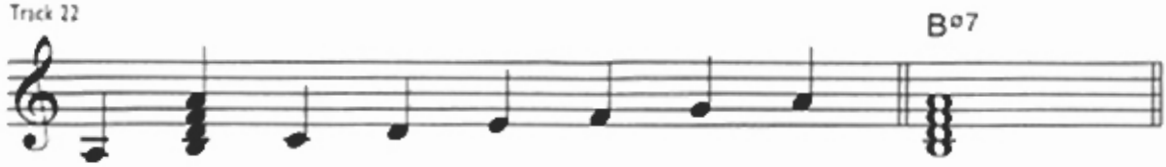


3 For each minor key, notate the jazz minor scale in ascending and descending direction.

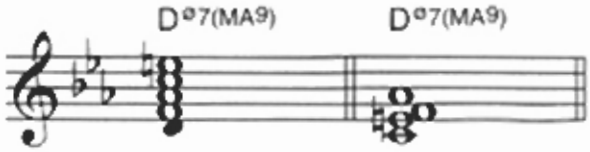
Minor ii–V Turnaround, Half-Diminished Chord (ø7) & V7(♭9)) Chord

Keys are established by ii–V and ii–V–I turnaround progressions, and minor keys are no exception. The MINOR ii–V–i TURNAROUND uses the chords ii^{ø7}–V$^{7(\flat9)}$ –iMI(MA7) (or iMI$^{6/9}$).
The diatonic ii7 chord in a minor key is the same as a minor 7th chord with the chord 5th flatted. This chord is called a HALF-DIMINISHED CHORD (ø7) or MINOR SEVEN FLAT FIVE CHORD (MI7(♭5)).

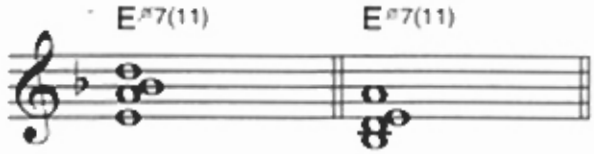
Track 22



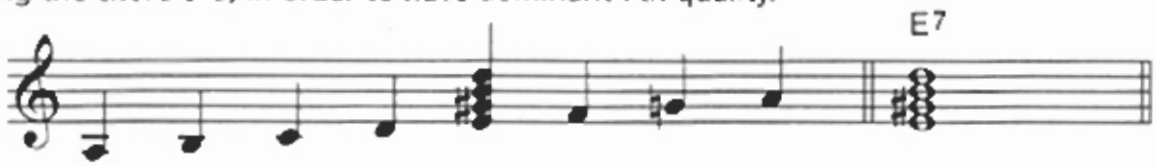
The diatonic 9th of ii in a minor key is a minor 9th above the root and is not a consonant note. So when a 9th is added to a half-diminished chord, it is typically a major 9th above the root (ii^{ø7}(MA9)).



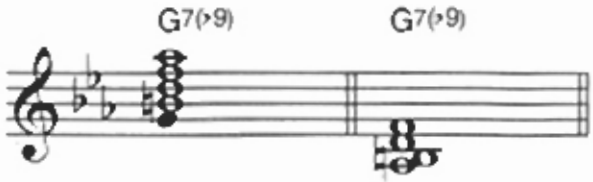
As with MI7 chords, the 11th over ø7 harmony is consonant and can be included.



Just as with minor keys in classical music, V7 chords in jazz are altered by raising the chord 3rd, in order to have dominant 7th quality.

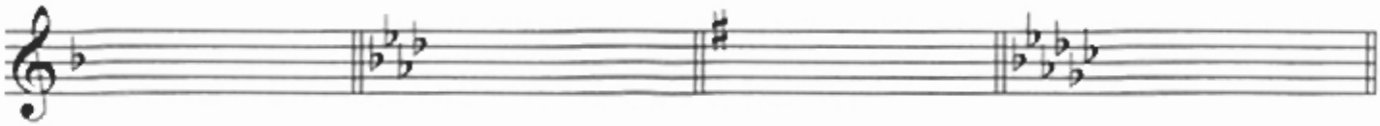


The diatonic ninth above V7 in minor keys is a minor 9th above the chord root. This note is great for V7 chords, and the resulting chord is called FIVE SEVEN FLAT NINE (V7(♭9)). The chord tones from 3rd to ♭9th of a V7(♭9) chord are a diminished 7th chord.



Exercises

1 Notate ii^{ø7} and V$^{7(\flat9)}$, in root position in the indicated keys, and write the chord symbols above the staff.

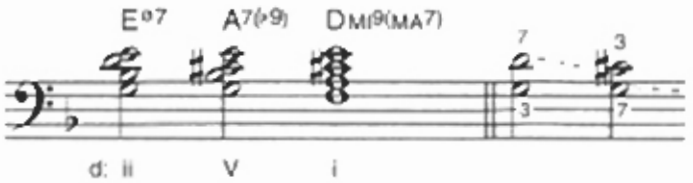


2 Write the indicated ø7 and 7(♭9) chords, in closed spacing in the comping range.

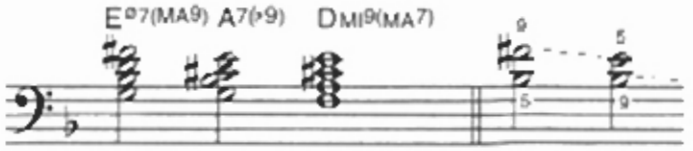
Lesson 58

Resolutions and Voice Leading

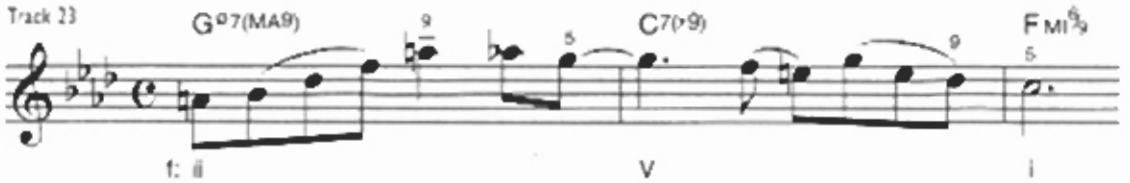
The ii^{ø7}, V$^{7(\flat9)}$ and tonic minor chords (iMI(MA7) or iMI$^{6}/_{9}$) in jazz each have a unique color, quite different from their counterparts in major keys. Yet, the resolutions in the ii–V–i minor turnaround are exactly the same as those in major. In other words, the ii–V–i minor turnaround is a circl progression. So, chord 7ths are tendency tones seeking resolution downward into 3rds, is a common tone to the next chord 7th.



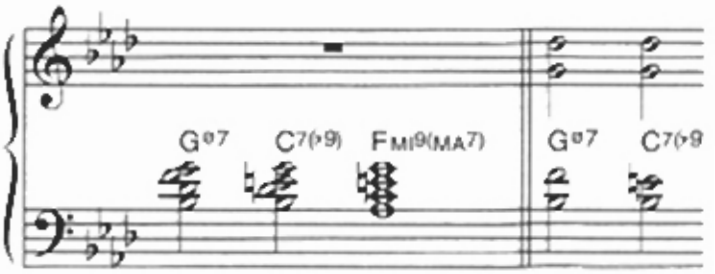
It also holds true that 9ths resolve downward into 5ths, which are common tones to ensuing 9ths.



Dig it!—Tension and release is an important element in the drama of music, and it is t that melodies sound so good when tendency tones are used and resolved. When a te is a whole step above the resolving note, extra tension and release is achieved by pass the chromatic half step, as with the natural 9th of ii^{ø7} going to the 5th of V$^{7(\flat9)}$ below.

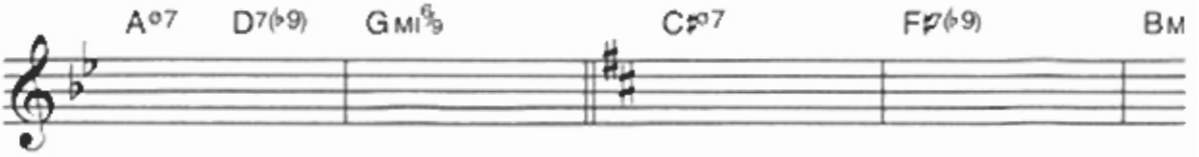


Closed and drop-two voicings for ii^{ø7}–V^{7}–i in minor are constructed as expected, using tendency tones and common tones for smooth voice leading. But, the root *is* a permissible note in a ^{ø7} voicing, because it creates tension with the chord 5th, a tritone away.

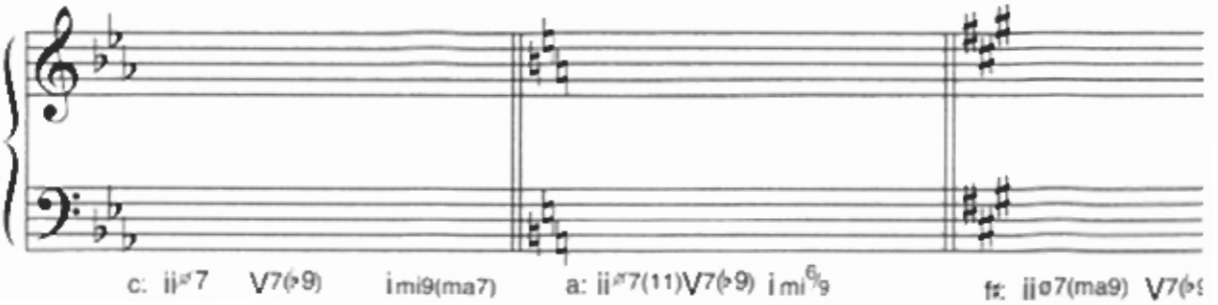


Exercises

1 Compose melodies to the minor turnaround progressions, using tendency tones and r tension and release.



2 Construct drop-two voicings to the indicated ii–V–i progressions. Indicate the chord sy draw arrows to show resolving tones, and straight lines for common tones.

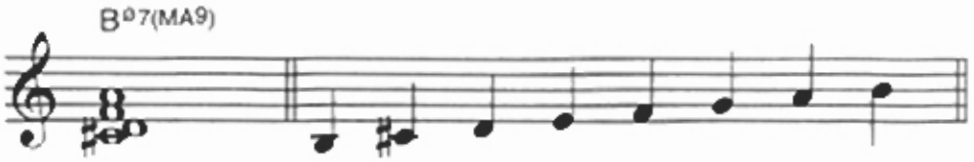


azz Language—Scales for the Half-diminished Chord (ø7)

Jazz musicians practice scales as a tool for instrument mastery, and also as "raw material" for melodic ideas. There are two typical scales for ø7 melody.

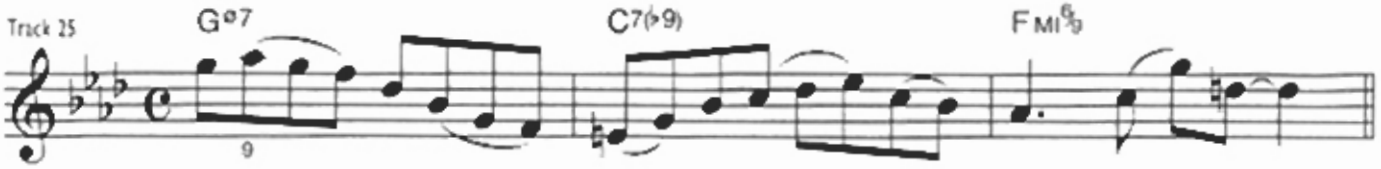
One is the SECOND MODE OF NATURAL MINOR. For instance, since Bø7 is iiø7 in A minor, that chord uses an A natural minor scale, from B to B.

The other scale for ø7 is achieved by raising the second note of the scale shown above. The second note of any scale is the chord 9th, and in this case the raised second degree is the chord's major 9th, which is more consonant.

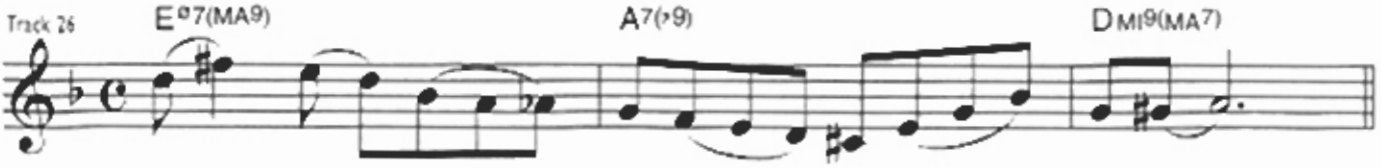


Dig it!—CD Track 24 has a rhythm section playing Aø7 harmony. Try both ø7 scales and listen for the subtle difference between them.

Melodies that use the natural minor scale for iiø7 stay in a somber tone because the second scale degree is also the 3rd of the minor tonic chord.

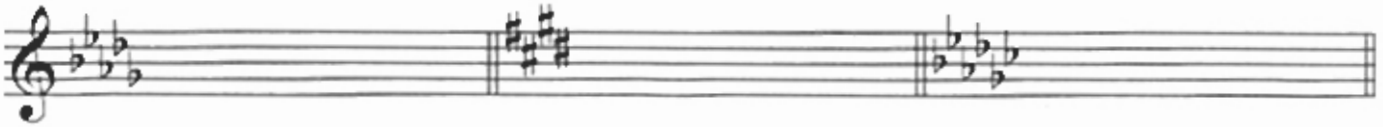


The raised 2nd of the altered natural minor scale allows for more emphatic or, perhaps, hopeful melodies. That note resolves downward into the natural 3rd degree of the key.

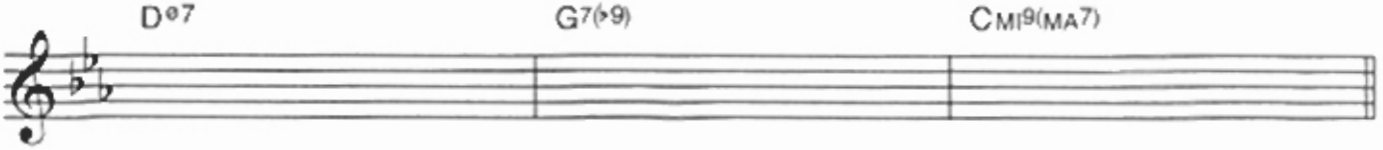


Exercises

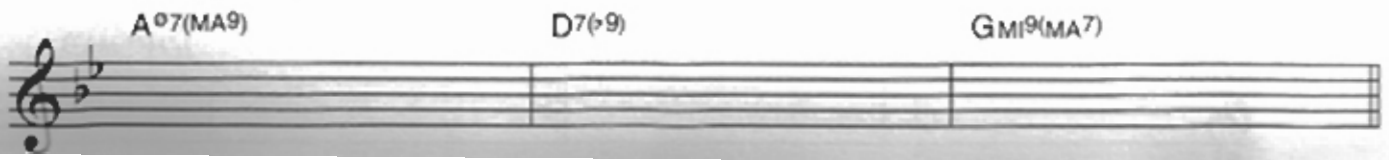
1 For each minor key, indicate the chord symbol for iiø7 and construct both scales.



2 Write a melody using tones from the natural minor scale for iiø7.



3 Write a melody using the tones from the altered natural minor scale for iiø7.



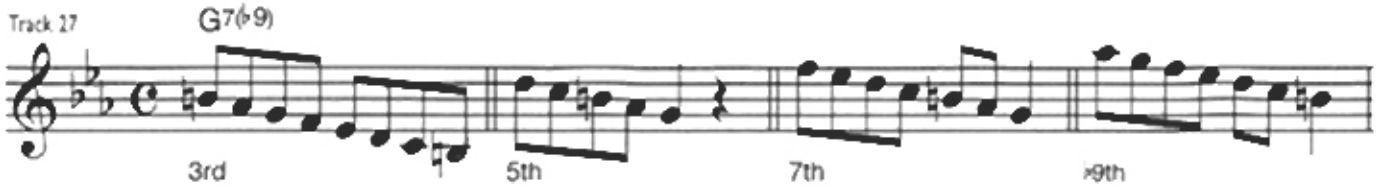
Lesson 60

Jazz Language—Harmonic-Minor Scale & Lick for V7(♭9)

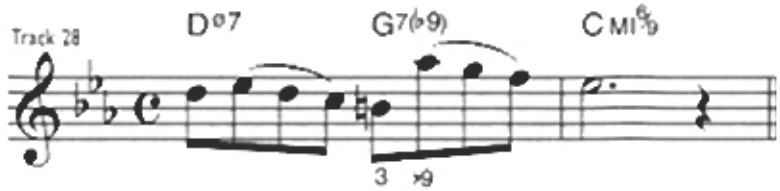
A very effective and often-used scale for V7(♭9) is the 5TH MODE OF HARMONIC MINOR (in other words, harmonic minor of the tonic).

A unique feature of harmonic minor is the augmented second contained within it. These two notes happen to be the 3rd and ♭9th of the V7(♭9) chord, so just playing the scale brings the chord alive.

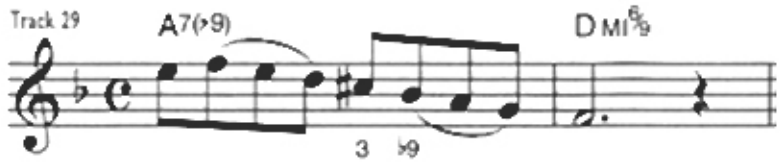
The harmonic-minor scale is often played in descending order, and is very consonant when started on a beat, beginning with the 3rd, 5th, 7th, or ♭9th of the chord.



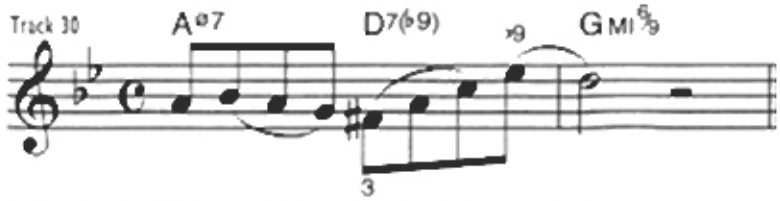
The HARMONIC-MINOR LICK is based on the harmonic-minor scale, and skips from the 3rd up to the ♭9th of V7(♭9), and then moves down the scale, resolving 7–3 into the tonic. This line is equally effective whether used over just the V7(♭9) harmony, or both the ii∅7 and V7(♭9).



The harmonic-minor lick works just as well with a descending skip from the 3rd to ♭9th.



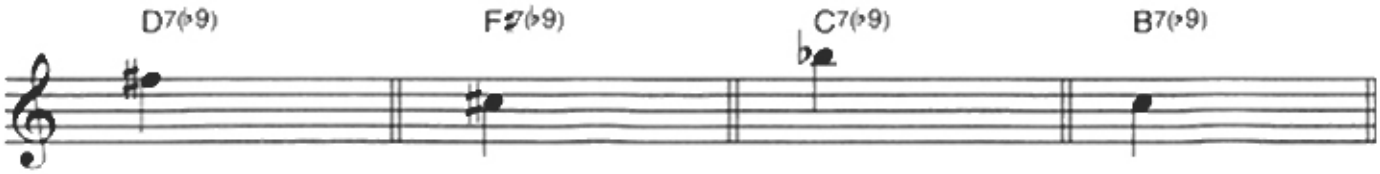
A variation of the lick arpeggiates from the 3rd to ♭9th, and then resolves directly into the 5th of tonic.



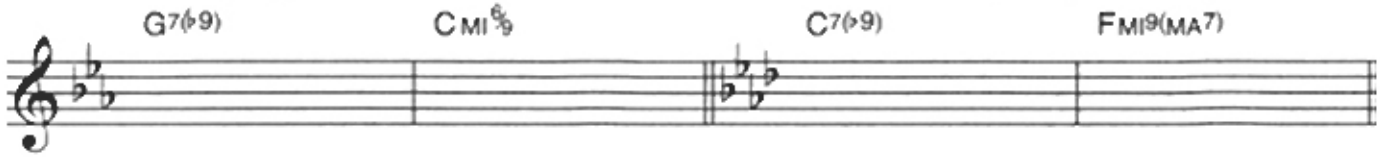
Melodic ideas based on harmonic minor are very important for dominant harmony in jazz, and you will hear endless examples on great jazz recordings from all eras.

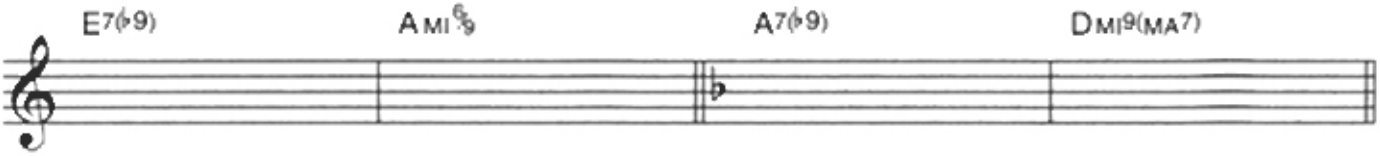
Exercises

1 For each V7(♭9), add the key signature and write the descending harmonic-minor scale of tonic from the indicated chord tone.



2 For each V7(♭9)–i progression, use a different harmonic-minor lick in composing a melody.





Ear Training for Lessons 56–60

Track 31

1 You will hear a MI9 chord and then a MI9(MA7) chord.
Indicate whether each subsequent chord is MI9 or MI9(MA7).

a. MI9 / MI9(MA7) **b.** MI9 / MI9(MA7) **c.** MI9 / MI9(MA7) **d.** MI9 / MI9(MA7)

Track 32

2 You will hear a natural-minor scale and then a melodic-minor scale.
Indicate whether each subsequent scale is natural or melodic minor.

a. natural / melodic **b.** natural / melodic **c.** natural / melodic **d.** natural / melodic

Track 33

3 You will hear a MI7 chord and then a $^{\circ 7}$ chord.
Indicate whether each subsequent chord is MI7 or $^{\circ 7}$

a. MI7 / $^{\circ 7}$ **b.** MI7 / $^{\circ 7}$ **c.** MI7 / $^{\circ 7}$ **d.** MI7 / $^{\circ 7}$

Track 34

4 You will hear a V9 chord and then a V7(♭9) chord.
Indicate whether each subsequent chord is V9 or V7(♭9).

a. V9 / V7(♭9) **b.** V9 / V7(♭9) **c.** V9 / V7(♭9) **d.** V9 / V7(♭9)

Track 35

5 You will hear iiMI9–V13 and then a ii$^{\circ 7}$–V7(♭9).
Indicate whether each subsequent progressions is iiMI9–V13 or ii$^{\circ 7}$–V7(♭9).

a. iiMI9–V13 / ii$^{\circ 7}$–V7(♭9) **b.** iiMI9–V13 / ii$^{\circ 7}$–V7(♭9)

c. iiMI9–V13 / ii$^{\circ 7}$–V7(♭9) **d.** iiMI9–V13 / ii$^{\circ 7}$–V7(♭9)

Track 36

6 Listen to the ii$^{\circ 7}$ with the natural-minor scale of tonic and then the altered natural minor (with the 2nd note raised). Write whether each of the following scales is natural or altered.

a. natural / altered **b.** natural / altered **c.** natural / altered **d.** natural / altered

Track 37

7 You will hear four melodies to ii$^{\circ 7}$–V7(♭9)–iMI6/9 using ideas based on the harmonic-minor lick.
For each, indicate whether 7th resolves to 3rd, or ♭9th resolves to 5th, when V7 goes to tonic.

a. 7–3 / ♭9–5 **b.** 7–3 / ♭9–5 **c.** 7–3 / ♭9–5 **d.** 7–3 / ♭9–5

UNIT 14 Review of Lessons 56–60

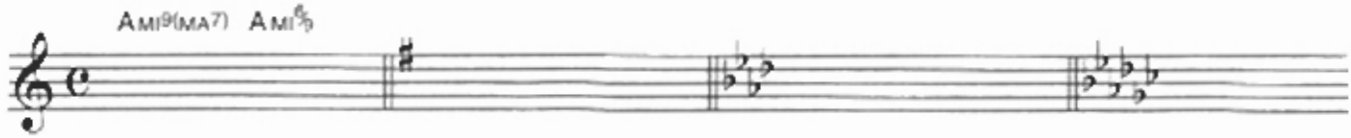
1 The tonic chord for minor keys is MI7 or MI9. **True / False**

2 The jazz minor scale uses the ascending form of _____ minor in both directions

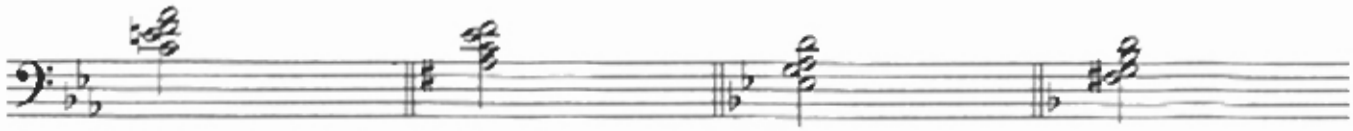
3 The ii chord for minor is _____ and the V7 chord is _____.

4 The natural minor scale of tonic, which is used for ii∅7 chords, can be altered by raising the _____ scale degree over the root of ii∅7.

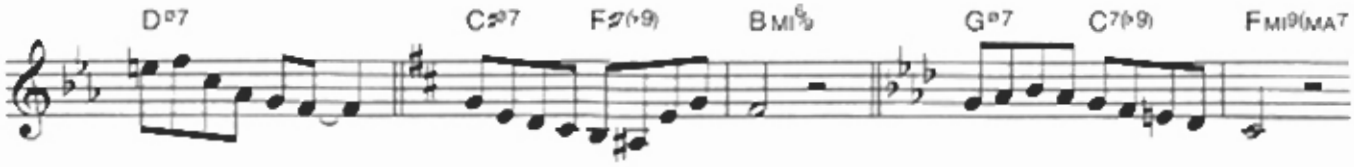
5 For each minor key, write rootless iMI9(MA7) and iMI6/9 chords with the 3rd on the bottom. Indicate chord symbols above the staff.



6 Resolve each ii∅7 chord to the best inversion of V7(♭9). Indicate chord symbols above the staff.

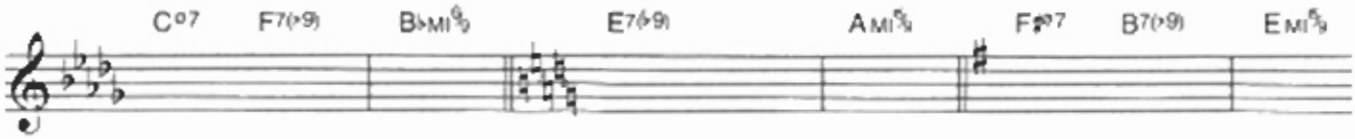


7 Indicate whether each melody uses the natural minor or altered natural-minor scale for ii∅7.



_____ _____ _____

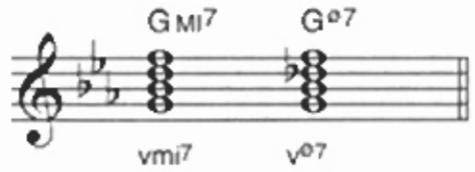
8 For each progression, write the harmonic-minor lick.



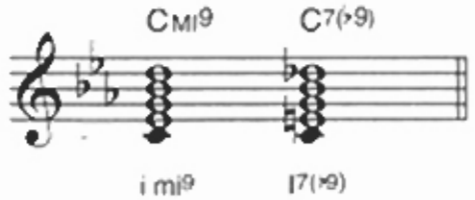
rnaround to iv in Minor Keys

You learned in Book 2, Lesson 39, that jazz songs in major keys often tonicize the IV chord with a ii–V turnaround. The turnaround to iv is also typical for jazz tunes in minor keys. The iv chord for minor keys is itself a minor 7th chord.

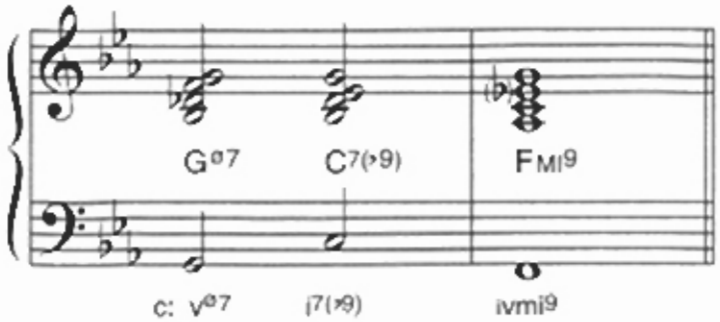
The TURNAROUND TO iv IN MINOR is v^{ø7}–I$^{7(\flat9)}$–ivMI^{7}, so alterations must be made to both the diatonic v and i chords. The diatonic v^{7} chord in minor keys is a MI^{7} chord, so the 5th is flatted for v^{ø7} (ii/iv).



Of course, tonic chords in minor keys are minor. So, the diatonic 3rd must be raised to get a dominant I^{7} chord (V^{7}/iv). The 9th of this chord is characteristically flatted, resulting in a dominant $^{7(\flat9)}$ chord.

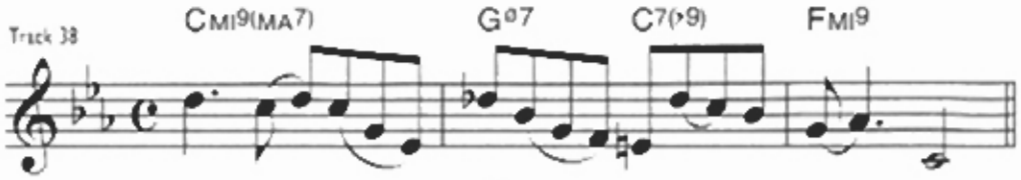


The ii^{ø7}–V$^{7(\flat9)}$ turnaround to iv in C minor looks and sounds like ii–V–i in the key of F minor, although, in this case, the FMI^{7} is not altered to be a tonic.



Melodies to the turnaround to iv should emphasize the non-diatonic pitches, for instance the 5th of v^{ø7}, which is a 1/2 step above tonic in the key (this same note is ♭9 of I$^{7(\flat9)}$). The other important chromatic note is the raised 3rd of I^{7}. Both of these notes are in the harmonic minor of iv, so harmonic-minor language is very effective.

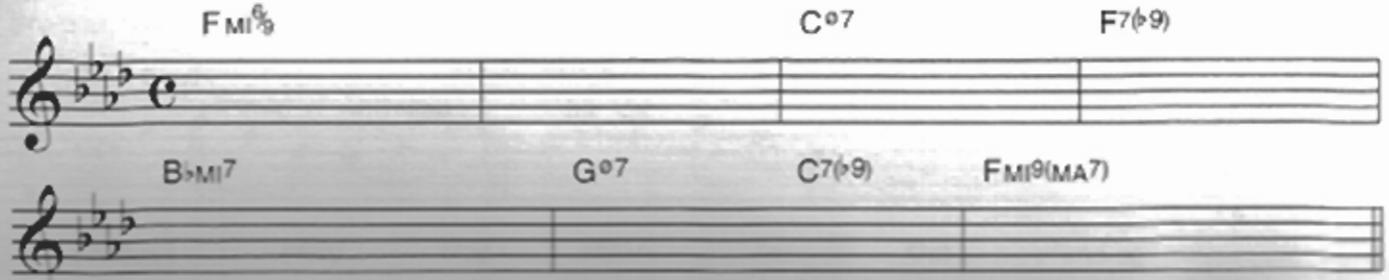
Track 38



ercises

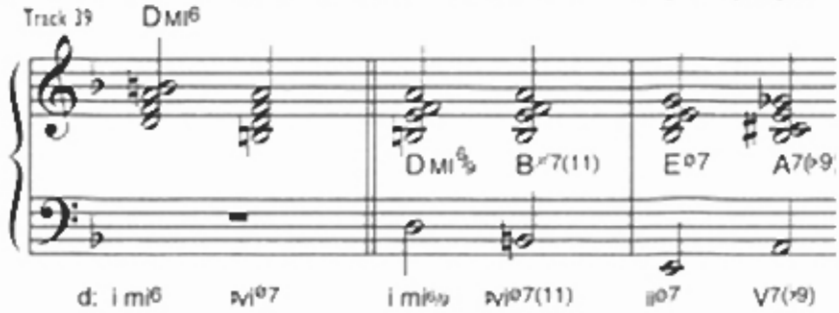
1 For each minor key, indicate chord symbols for the turnaround to iv (v^{ø7}–I$^{7(\flat9)}$–ivMI^{9}), and write closed voicings, with proper voice leading in the comping range.

2 Write a melody to the progression, using harmonic-minor language for the turnaround to iv.



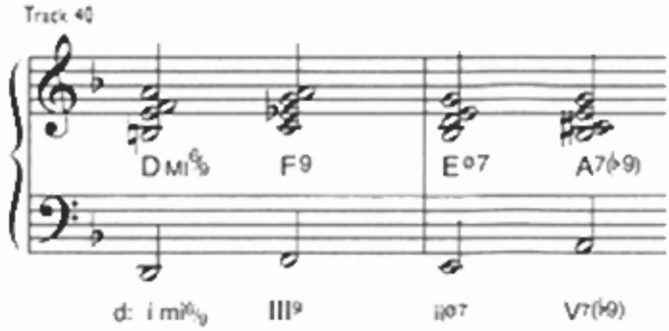
Minor Turnback, VI7–V7(♭9)–i Cadence

You learned with major keys that when a chorus ends on the tonic chord, a I–VI–ii–V turnback progression cycles back around to tonic for the next chorus. Jazz musicians similarly employ the MINOR TURNBACK for tunes in minor keys. The VI chord in the minor turnback is half-diminished, based on the raised 6th degree. So the entire progression is I–♯vi∅7–ii∅7–V7(♭9). Notice that ♯vi∅7 has all the same notes as iMI6!

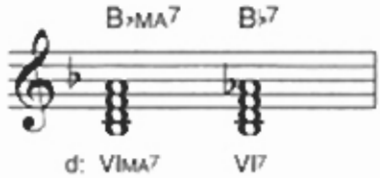


The minor turnback has been used by composers in various ways. For instance Jerome Kern's composition "Yesterdays" begins with a minor turnback.

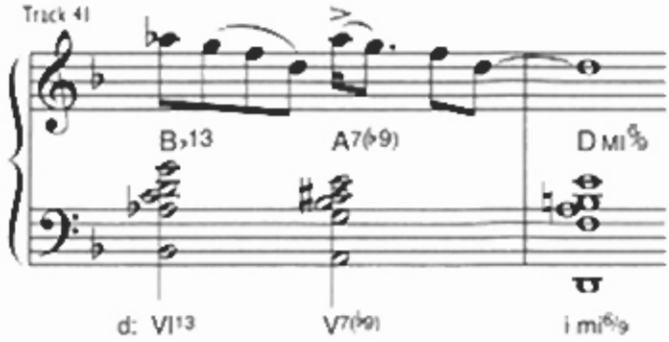
A variation on the minor turnback uses a dominant quality III7 chord in place of ♯vi∅7.



Another peculiarity of minor keys is that a dominant quality VI chord often substitutes for ii∅7 in a turnaround progression. The VI7–V7(♭9)–i CADENCE creates a more "bluesy" sound. The diatonic VI chord in minor is a Major 7th (VIMA7), so the 7th must be flatted to create a dominant VI7 chord.

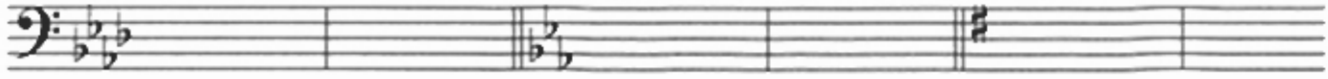


The natural 9th and 13th of VI7 are diatonic, so VI9 and VI13 chords are usual. A ♭9 extension of VI7 is avoided because that note implies a chord functioning as a dominant (V7), and in this context VI7 is substituting for ii. Additionally, ♯11ths are viable extensions. Notice that VI7 resolves to V7 in much the same way as ii does, with voices moving stepwise down. The notes of the VI7 chord cause solo ideas to sound naturally bluesy.

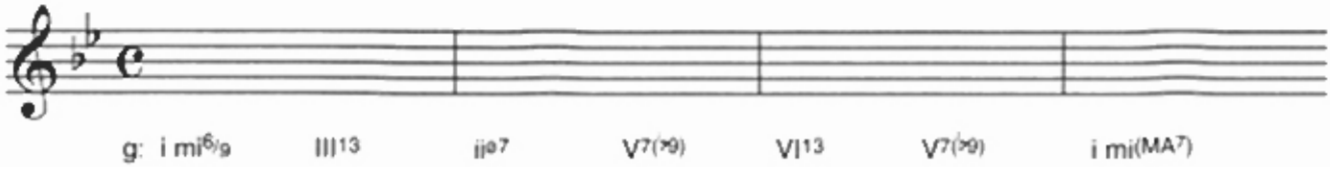


Exercises

1 For each minor key, write the chord symbols for the minor turnback progression and notate voicings, with proper voice leadings, in closed spacing in the comping range.



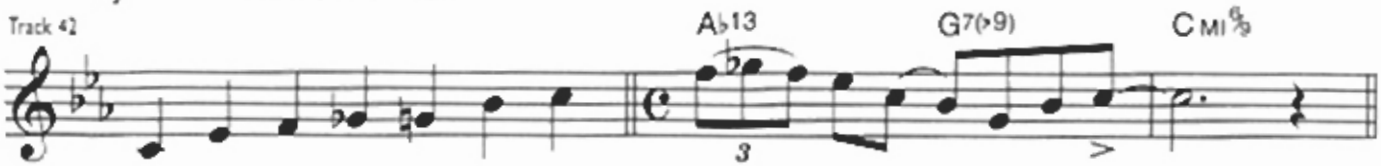
2 Write chord symbols and a solo melody to the progression.



es Scale in Minor Keys, Minor Pentatonic & Pentatonic/Blues Scales

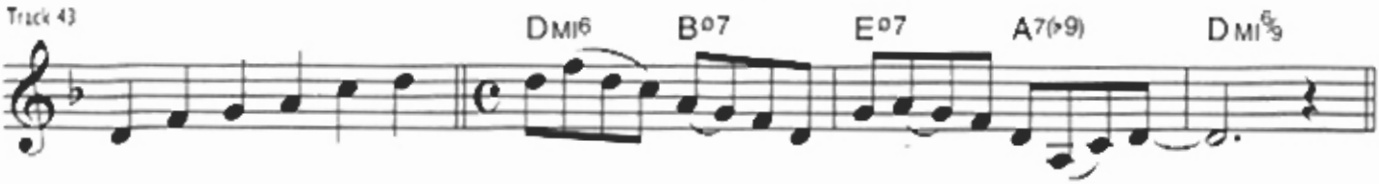
Melodies for minor turnbacks and turnarounds may be blues related, rather than focusing on each chord change. In Book 1, Lesson 25, you learned about the BLUES SCALE and it is exactly the same for parallel minor and major keys (e.g., C minor and C major). Of course, the notes that are ♭3 and ♭7 in major are diatonic in minor.

Track 42

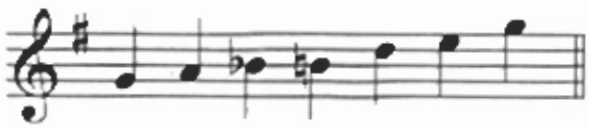


The MINOR PENTATONIC SCALE is the pentatonic scale from the relative major, so the D minor pentatonic scale has the same notes as the F major pentatonic scale. Minor pentatonic is a mildly bluesy sound, since all of the notes are also in the blues scale.

Track 43

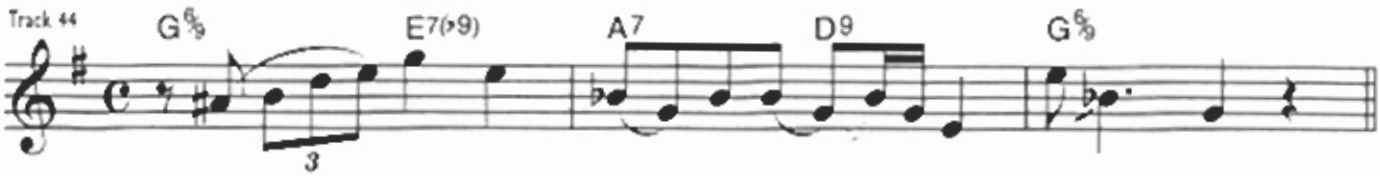


The notes of the blues scale for a minor key can be used in the relative major to create another blues sound. For instance, the notes of the E blues scale can be used in G major (the relative major of E minor). This scale is called the PENTATONIC/BLUES SCALE because it contains all the notes of major pentatonic, plus a flatted 3rd to the key (1, 2, ♭3, 3, 5, 6).



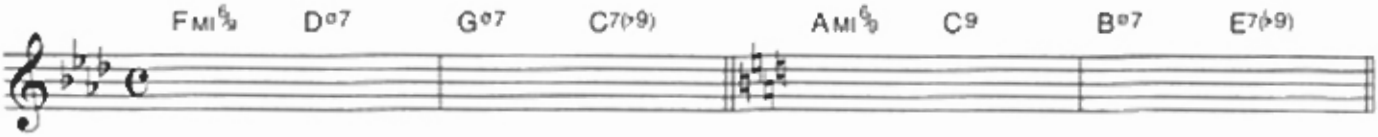
Dig it!—As with the blues scale, the pentatonic/blues scale isn't meant to *make the changes,* but rather create a bluesy pallet of sound. The scale tones 6, ♭3, and 1 are an appealing and often-used subset of the scale.

Track 44



ercises

1 Compose melodies to the turnbacks using blues and minor pentatonic scale materials.



2 Bracket the melody line that uses the pentatonic/blues scale and label the scale tones used.

UNIT 15 Ear Training for Lessons 61–63

Track 45

1 You will hear four progressions in minor keys.
For each, indicate in which measure a turnaround to iv begins.

a. measure ____ **b.** measure ____ **c.** measure ____ **d.** measure ____

Track 46

2 You will hear four melodies to the progression $\text{iMI}^{6/9}$–$\text{V}^{\circ 7}$–$\text{I}^{7(\flat 9)}$ –ivMI^{7}.
In each turnaround to iv, indicated whether the melody uses the raised 3rd of $\text{I}^{7(\flat 9)}$.

a. yes / no **b.** yes / no **c.** yes / no **d.** yes / no

Track 47

3 Listen to the i–♯$\text{vi}^{\circ 7}$–$\text{ii}^{\circ 7}$–$\text{V}^{7(\flat 9)}$ turnback and then a i–III^{13}–$\text{ii}^{\circ 7}$–$\text{V}^{7(\flat 9)}$ turnback.
Identify whether each subsequent turnback uses ♯$\text{vi}^{\circ 7}$ or III^{13}.

a. ♯$\text{vi}^{\circ 7}$ / III^{13} **b.** ♯$\text{vi}^{\circ 7}$ / III^{13} **c.** ♯$\text{vi}^{\circ 7}$ / III^{13} **d.** ♯$\text{vi}^{\circ 7}$ / III^{13}

Track 48

4 Listen to the blues scale and the minor pentatonic scale.
Indicate whether each melody uses blues or minor pentatonic.

a. blues / minor pentatonic **b.** blues / minor pentatonic

c. blues / minor pentatonic **d.** blues / minor pentatonic

Track 49

5 Listen to the blues scale and the pentatonic blues scale (for major keys).
Indicate whether each melody uses the blues or pentatonic blues scale.

a. blues / pentatonic blues **b.** blues / pentatonic blues

c. blues / pentatonic blues **d.** blues / pentatonic blues

Track 50

6 Listen to $\text{ii}^{\circ 7}$–$\text{V}^{7(\flat 9)}$–$\text{iMI}^{6/9}$ and VI^{13}–$\text{V}^{7(\flat 9)}$–$\text{iMI}^{6/9}$.
Write whether each subsequent turnaround uses $\text{ii}^{\circ 7}$ or VI^{13}.

a. $\text{ii}^{\circ 7}$ / VI^{13} **b.** $\text{ii}^{\circ 7}$ / VI^{13} **c.** $\text{ii}^{\circ 7}$ / VI^{13} **d.** $\text{ii}^{\circ 7}$ / VI^{13}

Track 51

7 Listen to the chord progression (played three times) and write the remaining chord symbols.

$\text{GMI}^{6/9}$ _____ _____ _____ _____ _____ _____ _____

Review of Lessons 61–63

1 The turnaround to iv in minor keys uses the chords _____ – _____ –_____.

2 For a turnaround to iv in minor, the diatonic _____ of vmi7 must be flatted,

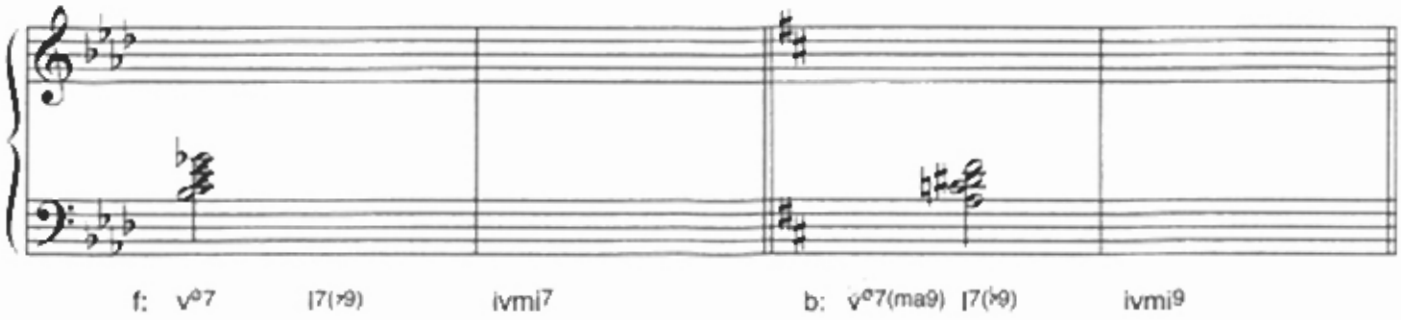
and the diatonic 3rd of imi7 must be _____.

3 In the VI7–V7–i turnaround, the altered 9th is preferred for VI7. **True / False**

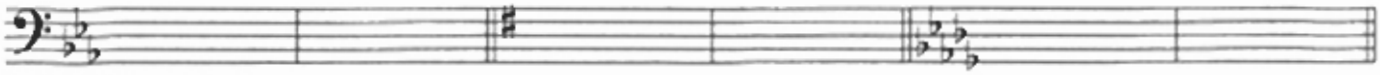
4 The second chord of a minor turnback can be either _____ or _____.

5 For major keys, licks using the pentatonic blues scale often emphasize tones _____, _____, and _____.

6 Complete each turnaround to the iv progression and indicate chord symbols between the staves. On the top staff, write a melody for each progression.



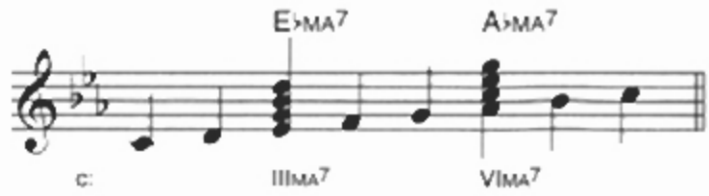
7 For each minor key, write voicings in the comping range to a VI13–V7(♭9)–Imi9(ma7) turnaround. Indicate the chord symbols above the staff.



8 For each major key, write the pentatonic blues scale.

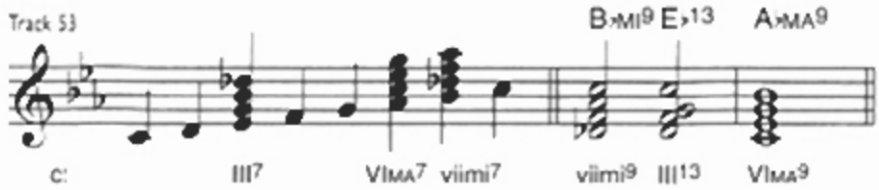
Turnarounds to III and VI in Minor Keys

The major and minor seventh chords that are diatonic to major and minor keys serve as secondary tonics in jazz songs. A ii–V turnaround to any of these diatonic chords "tonicizes" that chord as a temporary new home. Minor keys have three major diatonic triads within them, over scale degrees 3, 6, and 7. Of those, the III and VI chords also have major 7ths.

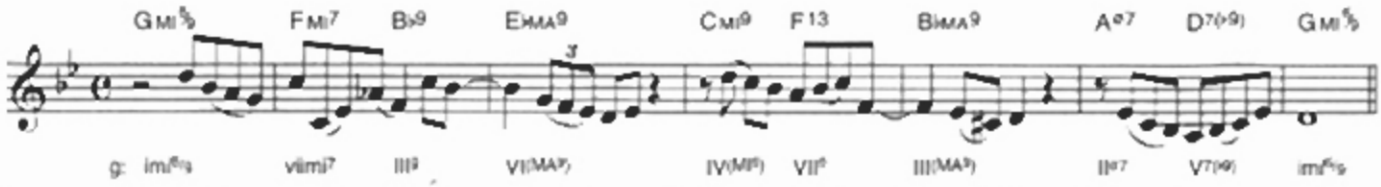


Each diatonic major chord should have its own iiMI7 chord (or iiMI9), and dominant V9 chord (or V13). The TURNAROUND TO III in minor keys is entirely diatonic, ivMI9–VII13–IIIMA7 (ii/III–V/III–III), because III is the relative major in minor keys. So, the turnaround to III in C minor is the same as ii–V–I in E♭ major, and this progression sounds like a temporarily modulation to the relative key.

The TURNAROUND TO VI requires some chromatic alteration. The turnaround to VI is VIIMI7–III7–VIMA7, and the same chromatic pitch (1/2 step above tonic) is the 3rd of VII and the 7th of III.



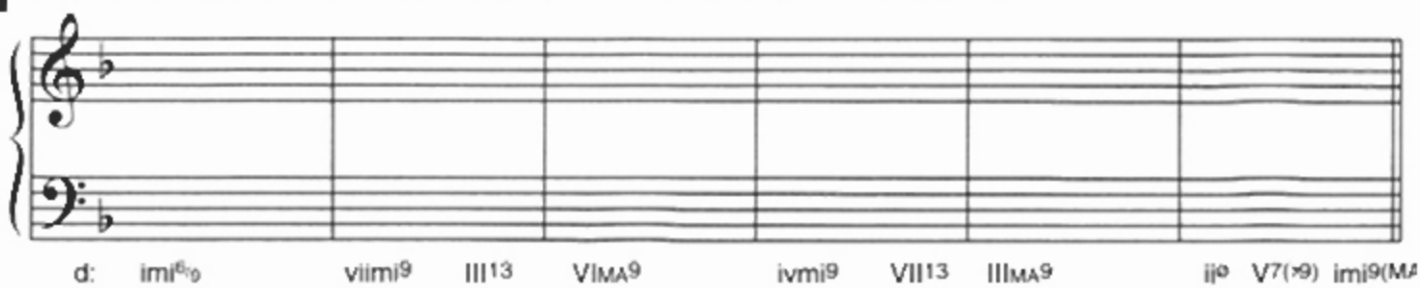
Dig it!—Check out this progression that turns around to VI and III before returning to the minor tonic. You can hear the music going to new major "homes." Notice how the melody *finds the chromatics*, emphasizing the non-diatonic tones.



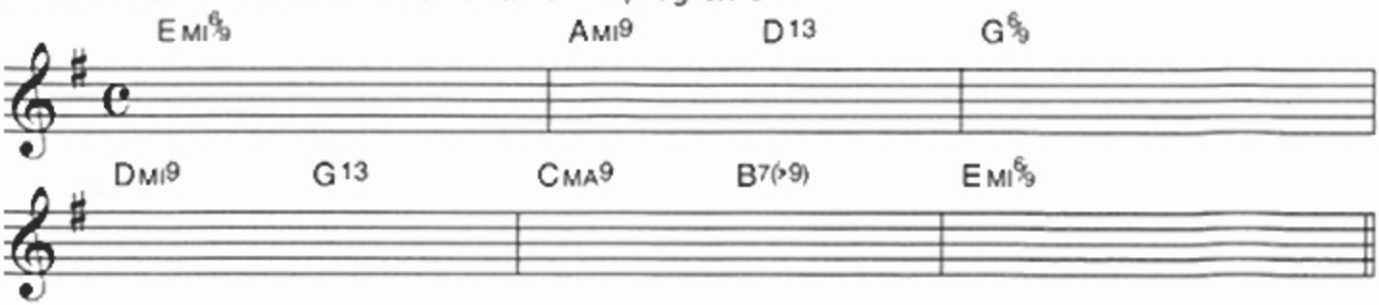
Songs such as "Autumn Leaves," "Summertime," "Beautiful Love" and "What's New" all tonicize diatonic major chords in minor keys.

Exercises

1 Indicate chord symbols and write drop-two voicings for this progression.



2 Write a solo that *finds the chromatics* to the progression.

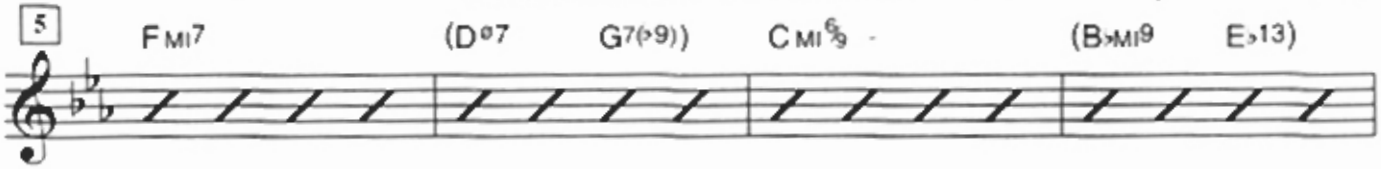


Minor 12-Bar Blues Progression

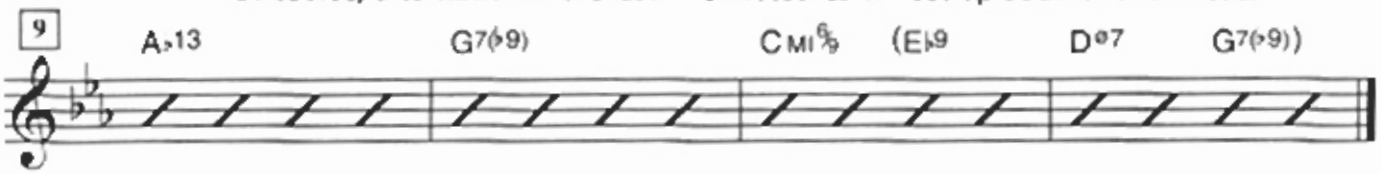
There is a 12-bar blues progression in minor, and songs such as "Mr. P.C." and "Coming Home Baby" are MINOR BLUES compositions. Wayne Shorter's "Footprints" is a variation of minor blues. The standard MINOR 12-BAR BLUES PROGRESSION is below. A review of the major 12-bar blues can be found in Book 2 (Lesson 50).

Measures 1–4: As with major blues, this phrase establishes tonic and moves towards subdominant. Unlike major blues, measure 2 of minor blues is less likely to feature the iv chord. But just as with major blues, ii–V to iv is often found in measure 4.

Measures 5–8: Just like major, this phrase begins on the iv chord, returns to tonic, and sets up a final turnaround. The unusual feature of minor blues is that it often features a ii-V back to tonic in measure 6. Measure 8 can be a turnaround to set up the VI chord.



Measures 9–12: This phrase serves the same function as its counterpart in major, turnaround to tonic. However, minor blues most often uses the "bluesy" alternate cadence, VI7–V7–i. Of course, a turnback in the last two measures can set up additional choruses.



*Chords in parentheses are optional.

Track 54

Track 54 features the entire minor 12-bar blues progression.

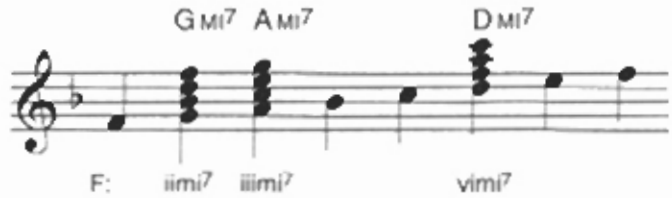
Exercises

1 Notate the minor blues progression and compose a solo based on language you have learned.

Lesson 66

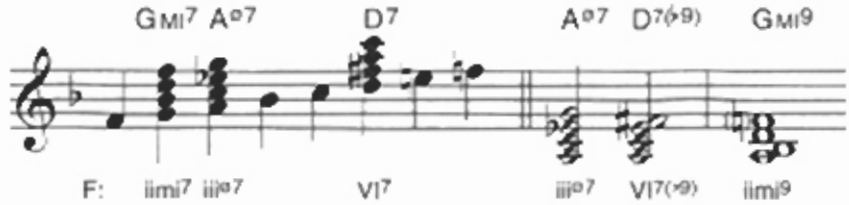
Minor Turnarounds in Major Keys—to ii and vi

When a song in a minor key tonicizes a diatonic major chord (III or VI), a more hopeful energy is injected into the somber mood. Conversely, a song in major can become more reflective or melancholy when it tonicizes diatonic minor chords. Minor chords result over scale degrees 2, 3 and 6 in major keys and these chords can be tonicized with minor turnaro

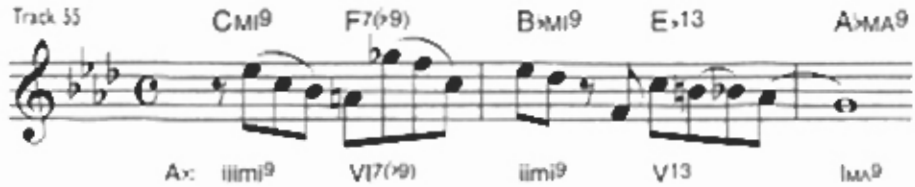


Let's examine the two most popular minor turnarounds in jazz for major keys: the TURNAROUND TO ii and the TURNAROUND TO vi.

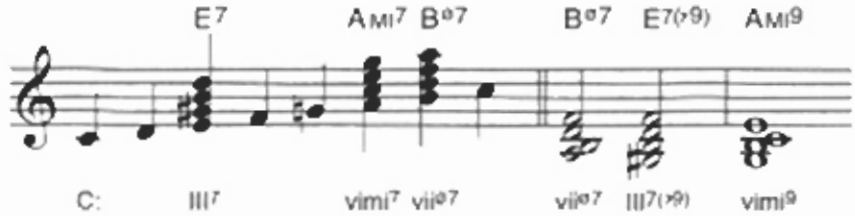
Turnarounds to the diatonic minor chords typically use half-diminished, secondary ii chords (ii^{ø7}), and secondary V chords with flat ninths (V$^{7(♭9)}$)—chords that characterize minor turnarounds. The complete TURNAROUND TO iiMI7 progression is iiiø7–VI$^{7(♭9)}$–iiMI7 (ii/ii–V/ii–ii). The altered 5th of iii^{ø7} is the sam note as the ♭9 of VI$^{7(♭9)}$, which also needs a raised 3rd. Notice how the turnaround to ii in F major is the same as ii–V to tonic in G minor.



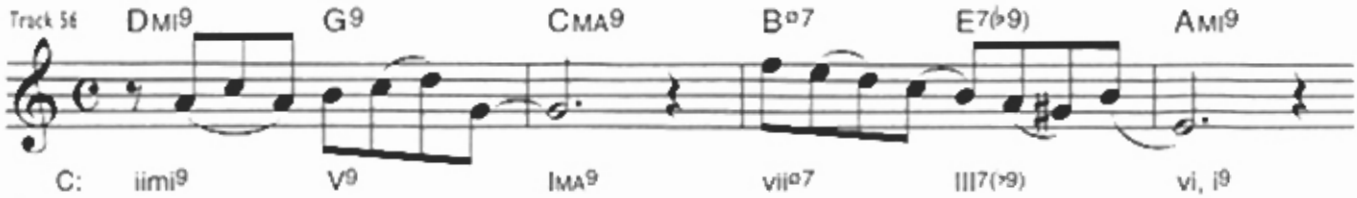
The song, "It Could Happen to You" by Johnny Burke and Jimmy Van Heusen begins with a tonic chord followed immediately by a turnaround to ii. Songs with the turnaround to ii progression often continue in the circle of fifths until reaching tonic, iii–VI–ii–V–I, and this progression ends many songs. The above example replaces iii^{ø7} with iiiMI7, which is common when the progression continues to tonic.



The TURNAROUND TO viMI7 is a tonicization of relative minor, and is so common that it appears in over 60% of the jazz standard songs! The entire turnaround to vi progression is vii^{ø7}–III$^{7(♭9)}$–viMI7, and requires the chromatic alteration of only one note (the 3rd of III$^{7(♭9)}$).



Dig it!—Do you hear a more somber tone when the melody turns around to vi in Track 56?



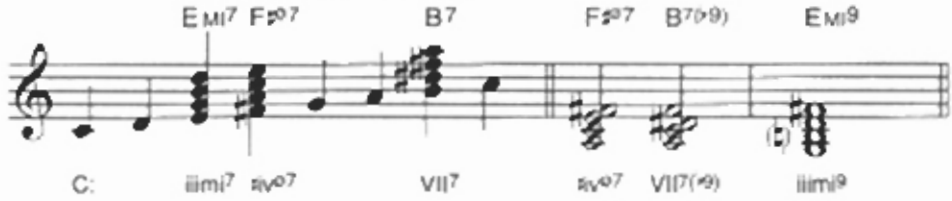
Exercises

1 Find two songs in a jazz fake book with turnarounds to both ii and vi.

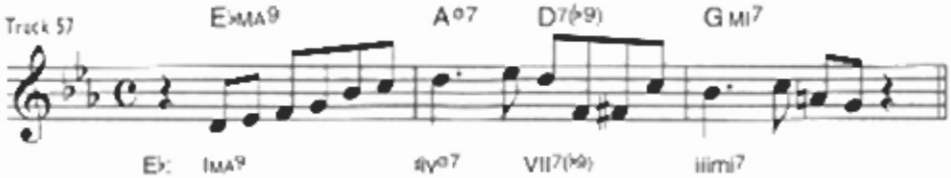
2 Notate chord symbols to the progression and write a solo with characteristic jazz language.

Minor Turnaround in Major Keys—to iii, Deceptive Cadence (Backdoor Cadence)

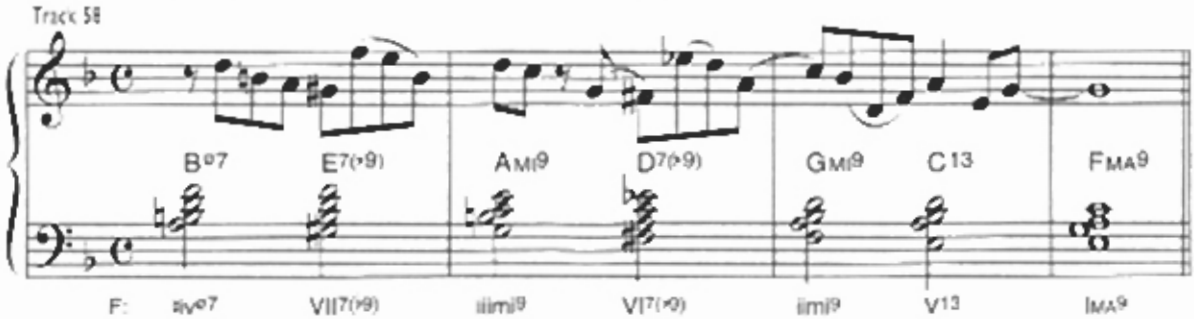
While either a turnaround to ii or vi (or often both) can be found in almost every jazz standard song in a major key, tonicization of the diatonic iiiMI7 chord is less common. The relative rarity is due to the fact that for ii–V7 to iii, the secondary ii chord is based on a chromatic pitch a tritone away from tonic. So, the TURNAROUND TO iiiMI7 progression is less seamless than with other diatonic turnarounds. The entire turnaround to iii is ♯iv∅7–VII7(♭9)–iiiMI7. The turnaround to iii in C major is virtually the same as ii–V–i in E minor.



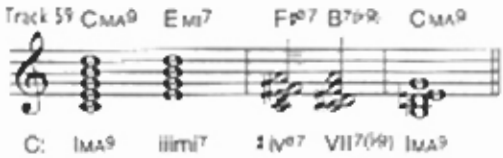
Turnarounds to iii are very expressive and beautiful, and found in tunes like "It Could Happen to You" by Johnny Burke and Jimmy Van Heusen and "There Will Never Be Another You" by Mack Gordon and Harry Warren. Notice how the 7th scale degree becomes more expressive when harmonized as the 11th of ii∅7/iii.



Tunes that tonicize iii often continue in the circle of fifths to tonic. In fact, this progression represents the entire circle of fifths in a major key (♯iv∅7–VII7–iiiMI7–VI7–iiMI7–V7–IMA7)!

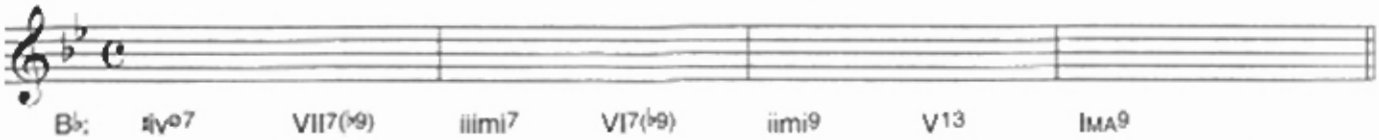


The notes of the iiiMI7 chord are all part of the IMA9 chord. It is called a DECEPTIVE CADENCE or BACKDOOR CADENCE when a ii–V progression to iii resolves to IMA7 instead. Notice that the 7th of VII7 (V7/iii) still resolves downward in a backdoor cadence.



Exercises

1 Write a melody to the progression and indicate the chord symbols above the staff.



2 For each major key, write the chord symbols for a deceptive cadence using the turnaround to iii. Then, notate chord voicings in closed spacing, with proper voice leading in the comping range.

Ear Training for Lessons 64–67

Track 60

1 You will hear iMI6/9 followed by the turnaround to III, then iMI6/9 followed by turnaround to VI. For each subsequent example, indicate if the turnaround is to III or VI.

a. III / VI **b.** III / VI **c.** III / VI **d.** III / VI

Track 61

2 Listen to the progression and indicate in which measure the turnaround to VI begins.

measure _____

Track 62

3 Listen to the solo to a minor blues progression.
Write whether the following harmonic and melodic devices are present.

Minor pentatonic	**yes / no**
Blues scale	**yes / no**
VI-V-I turnaround	**yes / no**
Turnback	**yes / no**
Harmonic-minor melody	**yes / no**
Turnaround to iv	**yes / no**

Track 63

4 You will hear IMA9 followed by the turnaround to viMI7, then IMA9 followed by turnaround to iiMI9. For each subsequent example, indicate if the turnaround is to vi or ii.

a. vi / ii **b.** vi / ii **c.** vi / ii **d.** vi / ii

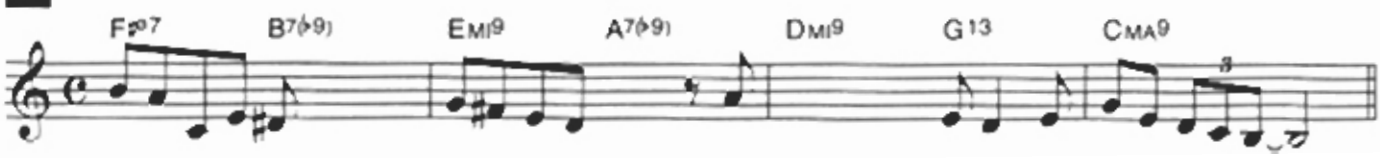
Track 64

5 Listen to the turnaround to iiiMI7, followed by the same progression deceptively resolving to IMA9. Indicate whether each subsequent progression resolves to iii or I.

a. iiiMI7 / IMA9 **b.** iiiMI7 / IMA9 **c.** iiiMI7 / IMA9 **d.** iiiMI7 / IMA9

Track 65

6 Listen to the solo and fill in the missing notes.



Review of Lessons 64–67

1 The three diatonic major chords in minor keys are built on scale degrees _____, _____, and _____.

2 A turnaround to III in minor sounds like a temporary modulation to _____ _____.

3 Turnarounds to minor chords in major keys should use _____ chords for secondary ii, and _____ chords for secondary V.

4 After a turnaround to ii, the next likely chord is _____.

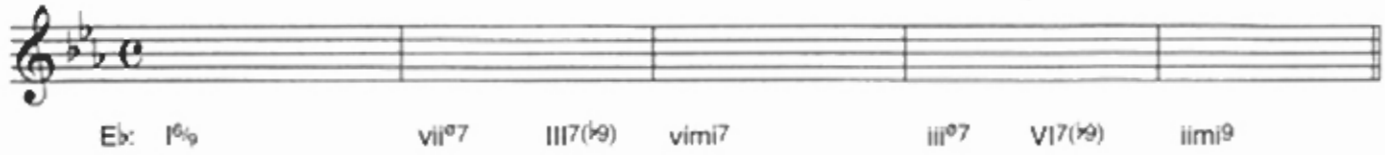
5 More often than not, a standard song in major will contain a turnaround to vi. **True / False**

6 When a turnaround to iii resolves to _____ instead, this is called a deceptive, or _____ cadence.

7 Write chord symbols and a solo melody to the progression.

8 Write the chord symbols for a minor blues progression in E minor.

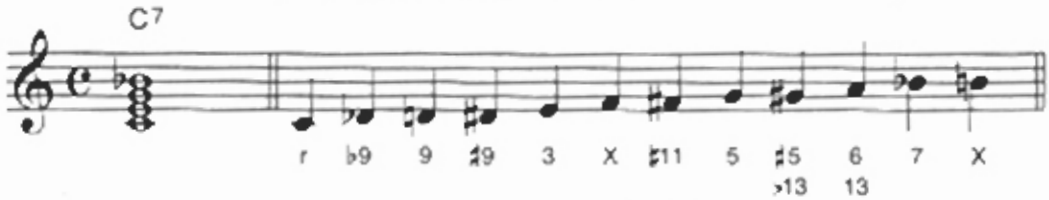
9 Write closed-spaced voicings, with proper voice leading in the comping range to the progression.



10 For each major key, write chord symbols and proper voicings for the turnaround to iiiMI7.

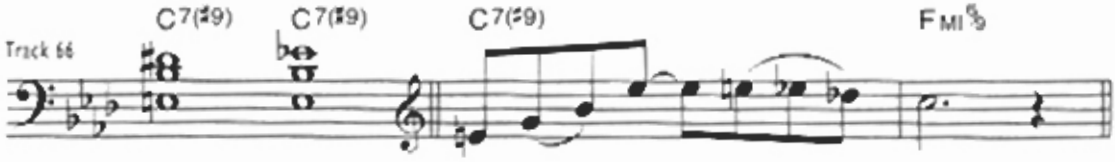
Altered Dominant Chords (V^{ALT})

Jazz musicians love to use a variety of chromatic pitches to alter dominant chords and almost always do so. After all, 10 of the 12 chromatic pitches are chord tones to any dominant chord!

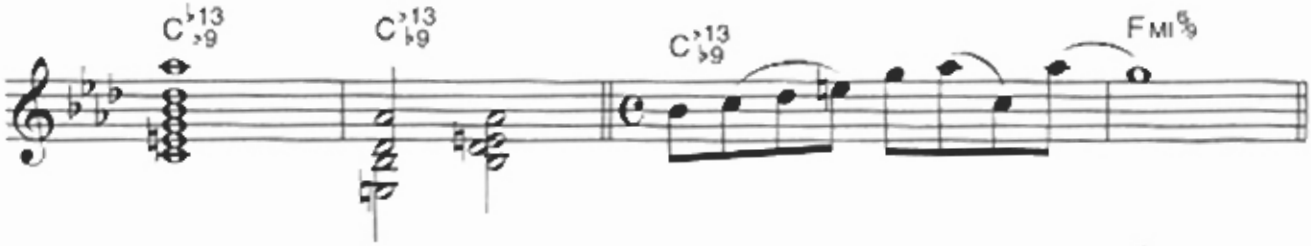


The alterations to dominant chords that you already use include the 13th, ♯11th (typical for II^7), and flatted 9th (minor turnarounds). Adding a SHARP 9TH (V$^{7(\sharp 9)}$) is very bluesy and intense, because the note is enharmonically a blue note, and it is a 1/2 step below the chord 3rd. A three-note voicing of just the 3rd, 7th, and ♯9 is very effective. Musicians often misspell the ♯9 by writing that note as a ♭10 to show the bluesy quality. This chord was a favorite of guitarist, Jimi Hendrix.

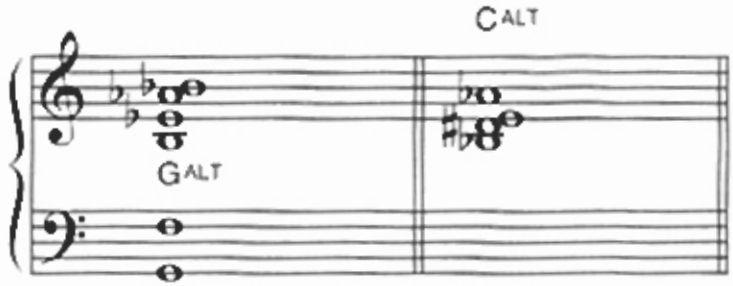
Dig it!—The sharp 9th has no tendency to resolve down to the 5th of tonic, so melodies with this note can include the ♭9 to achieve resolution.



The FLAT 13TH (enharmonic to ♯5) is another preferred alteration of dominant harmony, and the note resolves downward to the 9th of the tonic chord. Dominant flat 13th chords (V$^{(\flat 13)}$) always include altered (♯ or ♭) 9ths.



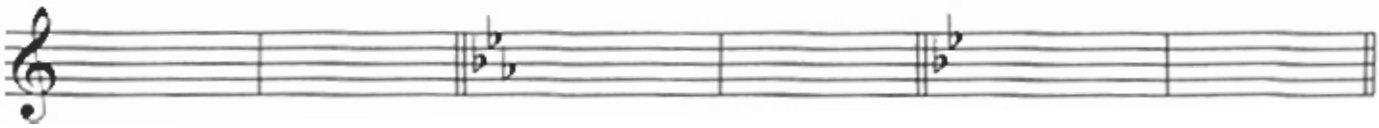
The ALTERED DOMINANT CHORD contains the ♭13th and *both* the flat and sharp 9ths (♯11 is optional; otherwise there will be no 11th). The chord symbol is ALT (e.g., C^{ALT}). In voicings, the chord 5th is omitted in favor of 3rd, 7th and altered notes. Also, one of the 9ths may be omitted to simplify a voicing.



Exercises

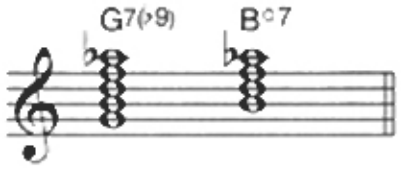
1 Label and draw a line pointing to each altered tone in any voicing or melody from the examples in this lesson.

2 *Dig it!*—Dominant chords functioning in the circle of fifths can always use alterations for added color (such as V$^{7(\flat 9)}$, V$^{7(\sharp 9)}$, V$^{13(\flat 9)}$, V^{ALT}, etc.). For the major keys below, write chord symbols and closed voicings for turnback progressions, using the indicated, colorful dominant chords.

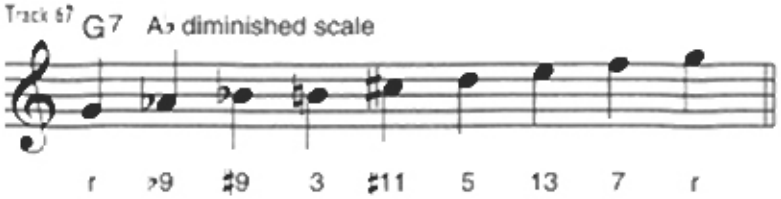


Jazz Language—Diminished Scale for Dominant Chords & Altered Dominant Cell

With so many possibilities for colorful alteration, dominant chords are *where the fun is* for jazz improvisers and composers. For example, a V7(♭9) chord has a vii°7 contained in it . . .

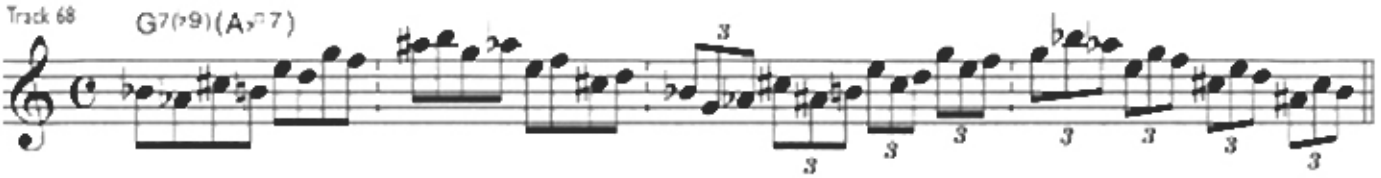


. . . so the diminished scale of vii°7 is effective for V7(♭9) (and V7(♯9)) chords. As an example, a rootless G7(♭9) is essentially B°7 (or A♭°7), so dominant chords use the DIMINISHED SCALE A HALF STEP UP. Every note in the scale is a chord tone to the dominant.

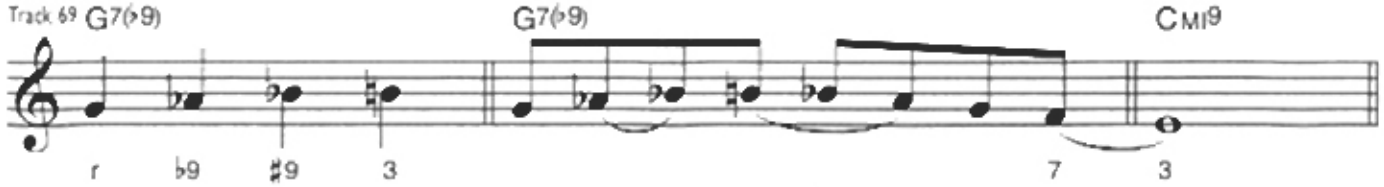


The diminished scale up a half step is also called the HALF-WHOLE DIMINISHED SCALE because, as you notice above, when you start the A♭ diminished scale on G, you are beginning with a 1/2 step, followed by a whole step, and then alternating 1/2 and whole steps.

The symmetrical licks from the diminished scale serve as great building blocks for melody to dominant chords. As presented in Book 2, Lesson 45, these motives are derived from using the 1/2 step below and the whole step above each diminished chord tone in sequential patterns.

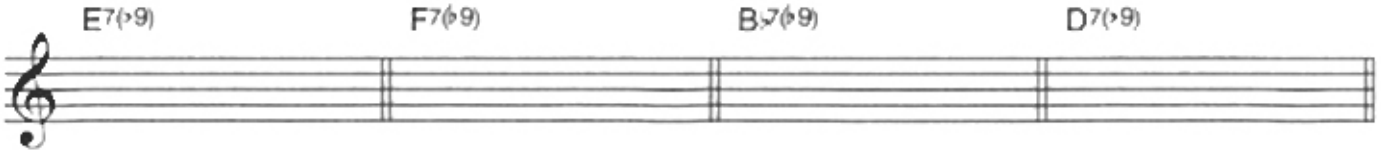


The ALTERED DOMINANT CELL is composed of the notes from root to 3rd of a dominant chord, using the half-whole diminished scale. Lines constructed from the altered dominant cell often end with a 7–3 resolution to tonic.

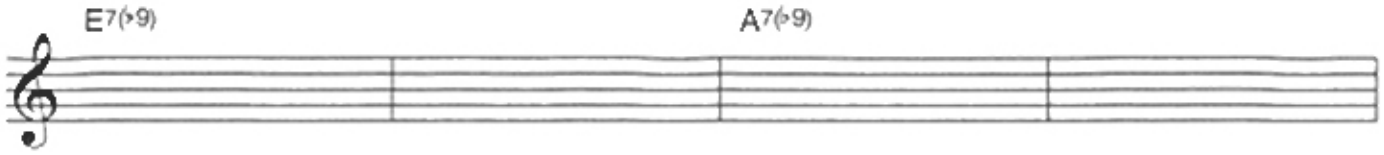


Exercises

1 For each dominant chord, write the diminished scale up a half step (half-whole diminished scale), and circle the altered dominant cell within the scale.

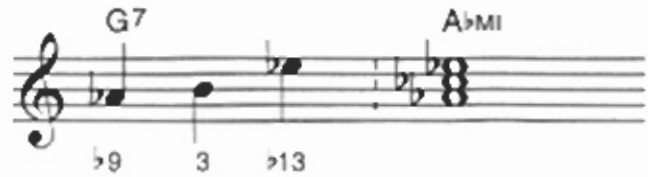


2 Write a melody, using diminished language for the dominant chords.

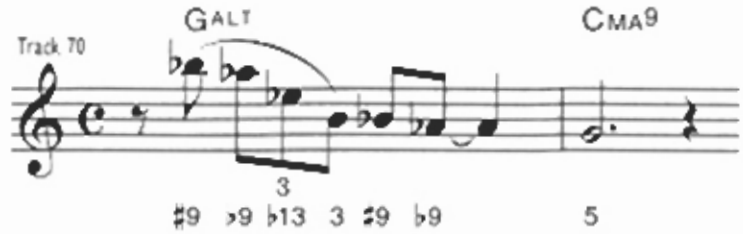


Jazz Language—Altered Dominant Lick and Scale

The ♭9th, 3rd, and ♭13th of the altered dominant chord combine to form a minor triad, up a 1/2 step. So, for instance, a G^{ALT} chord has an A♭ minor triad incorporated within.

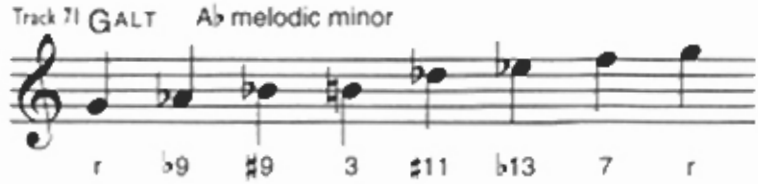


The ALTERED DOMINANT LICK uses the minor triad (+ an added 9th) a half step above an altered dominant chord in a descending triplet arpeggio. These notes are the ♯9, ♭9, ♭13, and 3rd of the dominant chord, and ♭9 typically resolves to the 5th of tonic at the end of the lick.



Jazz musicians love to create melodies from the altered dominant lick, which is also called the "Cry Me a River" lick, due to its similarity to the classic Arthur Hamilton song.

All the notes of a MELODIC-MINOR SCALE UP A HALF STEP are chord tones to the altered dominant chord (ALT).



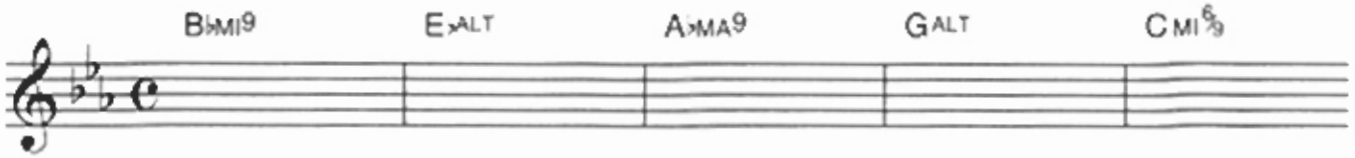
This altered dominant scale has two other names, SUPER LOCRIAN and DIMINISHED/WHOLE TONE (because the bottom of the scale is the same as diminished and the top is all whole steps). It can be used to create a great variety of melodies.

Exercises

1 For each dominant chord, write the altered dominant lick.

2 For each dominant chord, write the melodic-minor scale up a half step.

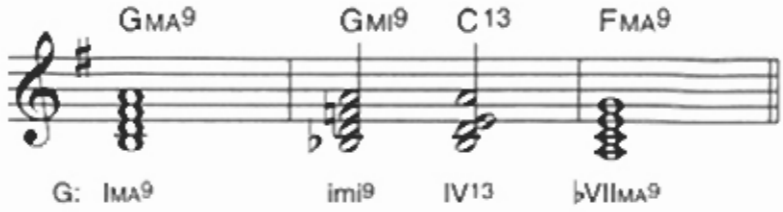
3 Write a melody to the progression, using altered dominant language from this lesson.



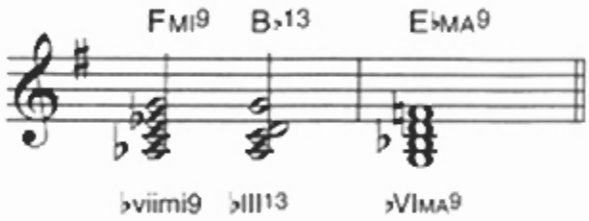
Step-Down Progression

A delightful chord sequence that has been used too rarely in jazz songs is the step-down progression. The STEP-DOWN PROGRESSION tonicizes chords successively down whole steps, by altering tonics into ii chords. The great standards, "How High the Moon" by Nancy Hamilton and Morgan Lewis and "I'll Remember April" by Don Raye, Gene De Paul and Patricia Johnston both begin with step-down progressions.

A step-down sequence begins on IMA7. Lowering the 3rd and 7th of the chord results in iMI7, which sounds like iiMI7 of the major 7th chord a step below (subtonic - ♭VII). Next, a dominant IV7 becomes V of ♭VIIMA7 (V/♭VII). This progression is *borrowed* from the turnaround to VII in the parallel minor (i.e., FMA7 is ♭VII in G major, but diatonic VII in G minor).



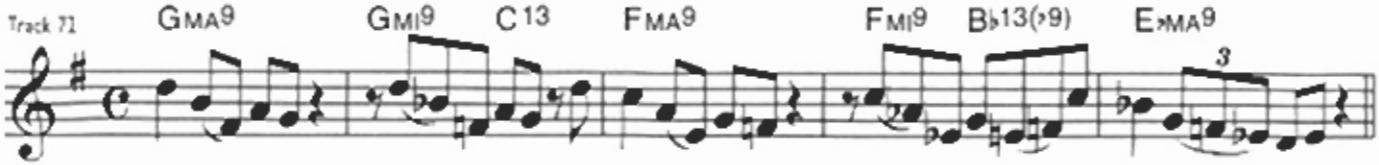
Next, the ♭VII chord is altered, lowering the 3rd and 7th to become iiMI7 of the ♭VI chord, one step below. ♭III7 is V of ♭VIMA7 (V/♭VI). This progression borrows from the turnaround to VI in the parallel minor (i.e., E♭MA7 is ♭VI in G major, but diatonic VI in G minor).



The dominant chords in the step-down progression usually have natural 13ths, and natural or ♭9ths, highlighting the warmth of the non-diatonic major chords to follow.

Dig it!—The appeal of the step-down progression is in the ironic sound of chords changing from MA7 to MI7. So, improvisers tend to emphasize the 3rds and 7ths, highlighting these shifts in chord quality. In fact, any melody to one of the major chords can be repeated, with 3rd and 7th lowered for the ensuing MI7 chord.

Track 72

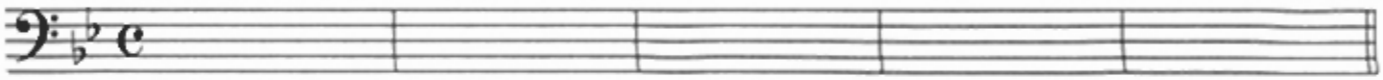


Track 73

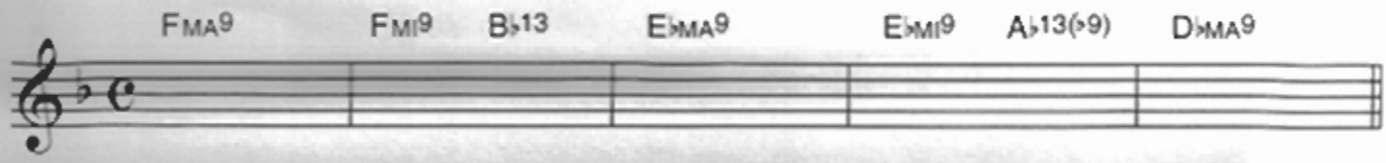
Once the step-down progression arrives at ♭VIMA7, it almost always proceeds directly to iiMI7 (almost the circle of fifths, a diminished 5th away), or to V7. Track 73 plays the step-down progression, followed by ii–V–I.

Exercises

1 Write the chord symbols for a step-down progression in the major key below. Also write closed voicings, with proper voice leading, in the comping range.



2 Write a melody to the step-down progression, emphasizing the changing 3rds and 7ths.



Ear Training for Lessons 68–71

Track 74

1 Listen to the V7(♭9) chord and the V7(♯9) chord.
Write whether each subsequent chord is V7(♭9) or V7(♯9).

a. V7(♭9) / V7(♯9) **b.** V7(♭9) / V7(♯9) **c.** V7(♭9) / V7(♯9) **d.** V7(♭9) / V7(♯9)

Track 75

2 Listen to the diminished scale up a half step (half-whole) and the melodic-minor scale up a half step for dominant harmony. Indicate whether each subsequent scale is diminished or melodic minor.

a. diminished / melodic minor **b.** diminished / melodic minor

c. diminished / melodic minor **d.** diminished / melodic minor

Track 76

3 You will hear the altered dominant lick resolving ♭9–5 and then again, resolving 7–3 into tonic. Write whether each subsequent melody resolves ♭9–5 or 7–3.

a. ♭9–5 / 7–3 **b.** ♭9–5 / 7–3 **c.** ♭9–5 / 7–3 **d.** ♭9–5 / 7–3

Track 77

4 You will hear the altered dominant chord in closed spacing, and then in drop-two. Write whether each subsequent chord is closed spaced or drop-two.

a. closed / drop-two **b.** closed / drop-two

c. closed / drop-two **d.** closed / drop-two

Track 78

5 Listen to the altered dominant cell, resolving 7–3 into tonic.
Write whether each melody uses the altered dominant cell.

a. yes / no **b.** yes / no **c.** yes / no **d.** yes / no

Track 79

6 You will hear two melodies to step-down progressions. Indicate whether each melody uses the 3rd of each MA7 chord, changing to the lowered 3rd of the following MI7.

a. yes / no **b.** yes / no

Review of Lessons 68–71

UNIT 17

1 A dominant chord with a ♭13th will also include an altered _____.

2 ♯9 is a tendency tone for a dominant chord, and resolves downward. **True / False**

3 The altered dominant chord (V^{ALT}) contains these extensions: _____, _____ and _____.

4 A $V^{7(\flat 9)}$ chord can use a diminished scale _____ step up from the root, also called _____-_____ diminished.

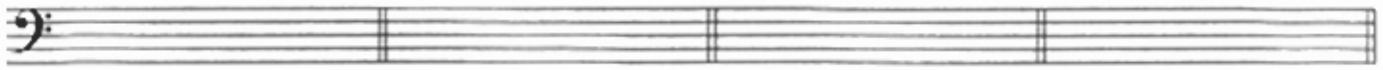
5 More often than not, a major-key standard song will contain a turnaround to vi. **True / False**

6 Super Locrian is another name for a _____ _____ scale, _____ step up from the root of a dominant chord.

7 The Step-Down Progression tonicizes chords down two successive _____ steps from tonic.

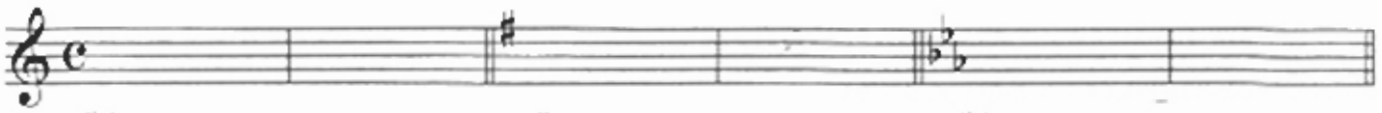
8 Write voicings, in the comping range for the indicated dominant chords.

C13(♭9) FALT E♭ALT B♭7(♯9)



9 For each V^7–I progression, write a melody using either the altered dominant lick or altered dominant cell, as indicated. Be sure that the melody resolves into tonic.

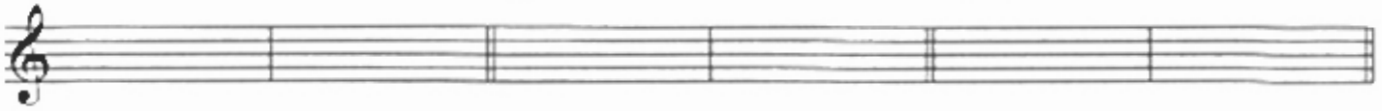
GALT CMA9 DALT GMA9 B♭ALT E♭MA9



lick cell lick

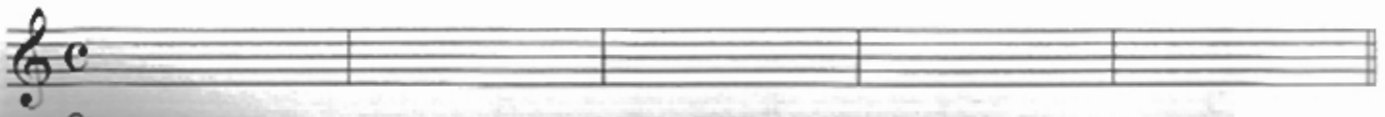
10 For each chord, write the half-whole diminished and super Locrian scales.

FALT D♭ALT AALT



dim. sup. loc.

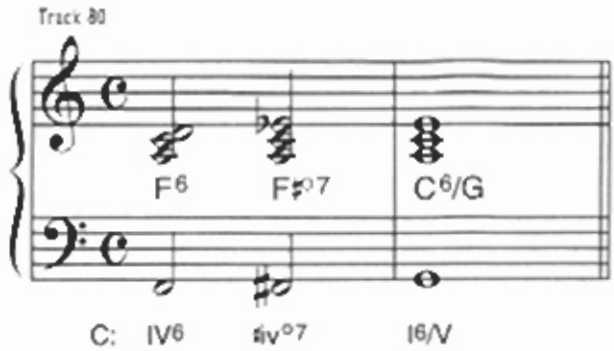
11 For the major key below, write the chord symbols and a sequential melody to the step-down progression.



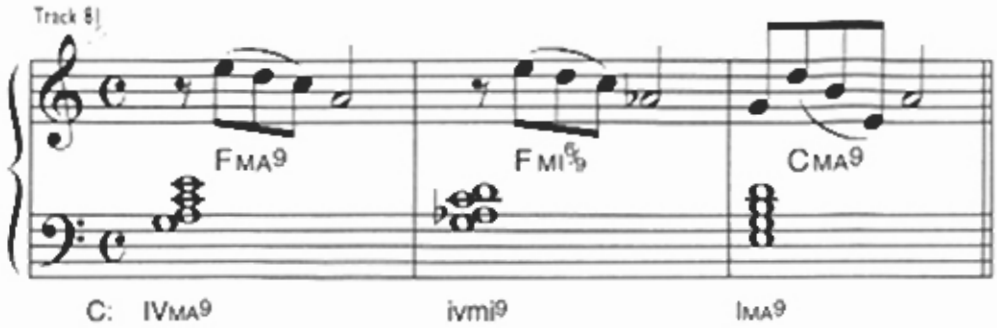
C:

IV–I (Plagal) Progressions, Backdoor Progressions

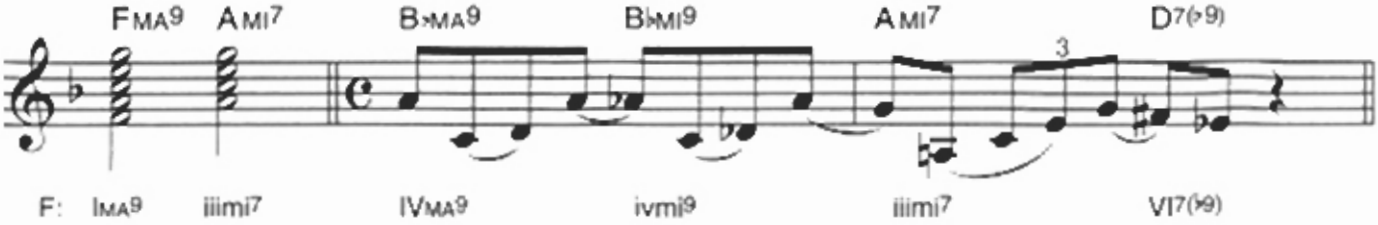
You learned in Book 1, Lesson 25, about the IV–I PLAGAL CADENCE, which evokes the "amen" at the close of a hymn. You learned in Book 2, Lesson 45, about a variation, the IV6–♯iv°7–IMA7/V progression, in which the ♯iv°7 increases the tendency to resolve to tonic.



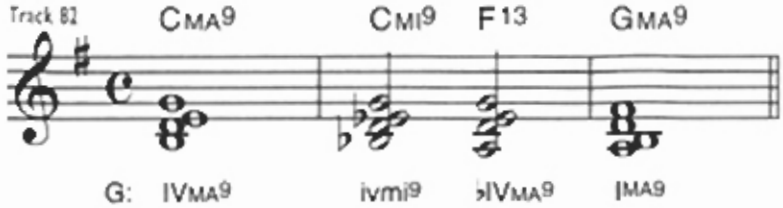
There are a number of interchangeable variations to the plagal resolution. Equally popular among composers is IVMA–ivMI–I, in which any of the chords can have a 6th or 7th, 9th, etc. This resolution produces a melancholy feeling, or sense of resignation prior to tonic. It is effective when a melody to the IV–I progression establishes a motive with the IV chord that is altered to reflect the ensuing ♯iv°7 or ivMI.



Since iiiMI7 is contained within IMA9, don't be surprised to find iii substituting for tonic in a IV–I progression. In these instances, the chord changes almost always continue in the circle of fifths toward tonic.



There is also a backdoor cadence used in some IV–I progressions. Here, the ivMI7, behaving like a secondary ii chord, resolves to ♭VII7 (this is a ii–V, up a minor 3rd from the key). ♭VII7 deceptively resolves to IMA7. So, ivMI7–♭VII7 in C major looks like ii–V in E♭ major, but is functioning as a backdoor cadence to tonic in this variation of the IV–I progression.

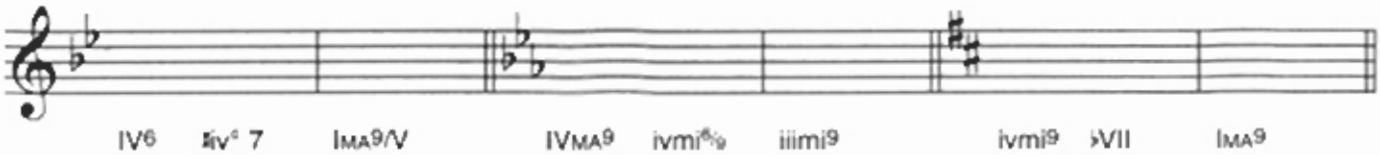


Exercises

1 Using a jazz fake book, find and name a song that contains a IV–I progression.

_____

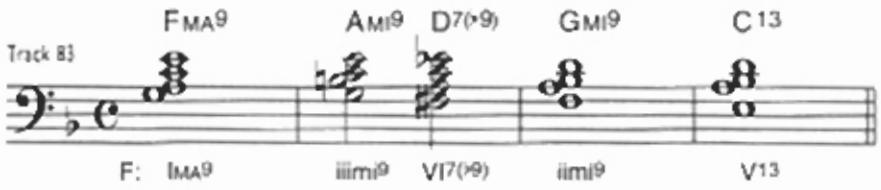
2 For each major key, write chord symbols for the indicated IV–I progression and compose a melody.



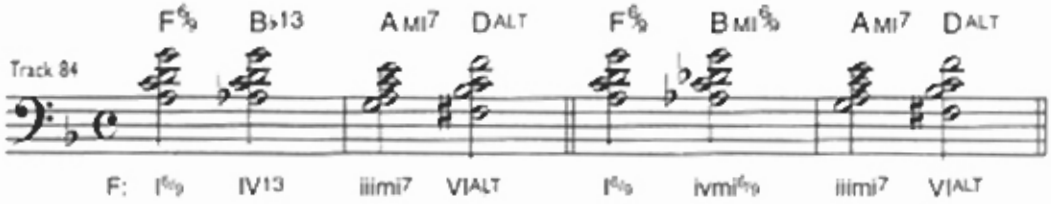
I–VI Progressions

You know that the "turnback" is I–VI7–iiMI7–V7, with each chord lasting two beats. The I–VI PROGRESSION ("one to six progression") is like a turnback, but the value of the tonic and VI7 chords are both doubled (one measure each). The value of the ensuing ii and V may or may not be doubled. The jazz standards "Doxy" by Sonny Rollins and "They Can't Take that Away from Me" by Ira and George Gershwin begin with this harmonic device.

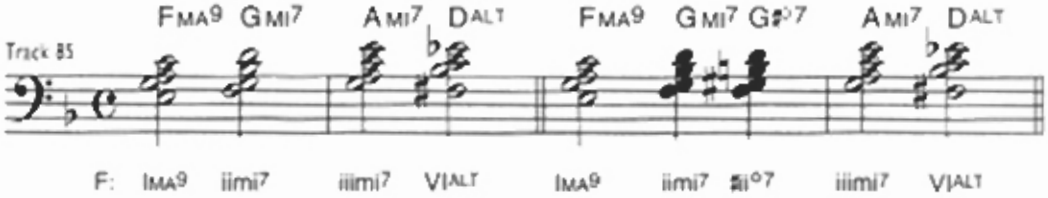
In these four examples of the I–VI progression, varying chords are used to connect tonic and VI7. In the first instance, iiiMI7 in advance of VI adds a circle-of-fifth pull.



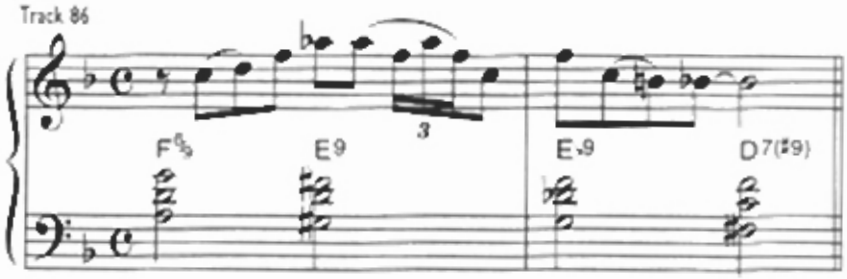
Secondly, a subdominant (IV) chord (major, minor, or dominant quality) may precede iii in I–VI progressions.



The supertonic chord (iiMI7) may also precede iii. In more elaborate instances, ♯ii°7 is a passing chord between ii and iii.



Last, an element of blues may be injected into the I–VI progression by using a series of dominant chords in descending 1/2 steps (I–VII7→VII7–VI7). In fact, a melody composed or improvised to this progression can be more "in the key," as opposed to clearly outlining the changes, highlighting the bluesy effect.



Dig It!—The I–VI progression is an example of the freedom of choice jazz improvisers enjoy. Not only are there a variety of interchangeable chord choices, but jazz musicians also get to choose, in the moment, from a palette of chord extensions (natural and altered 9ths and 13ths, and ♯11ths).

Exercises

1 Locate and name four jazz songs from fake books that employ I–VI progressions.

_____ _____

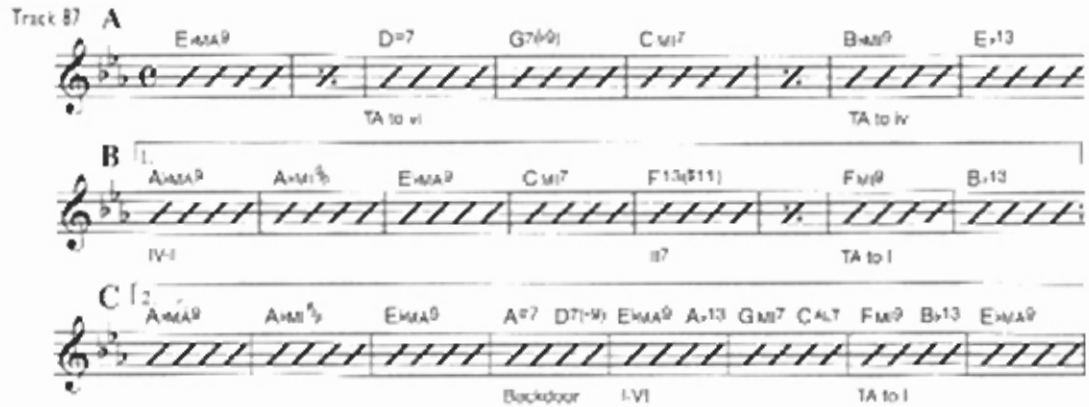
_____ _____

2 For each I–VI progression, write the chord symbols in between the staves, and notate the drop-two voicings.

ABAC Standard Song Form

In Book 2, Lesson 47, you studied the AABA standard song form. Almost all 32-bar standard songs fall into either AABA or ABAC form. The ABAC STANDARD SONG FORM is organized into two, 16-bar halves, each beginning with an 8-measure 'A' phrase. The second phrase in each half is where variation occurs. However, some tunes have very similar B and C phrases and are more aptly describec as ABAB' (the "prime" ['] denotes a similar, but slightly varied phrase from the original).

The progression to "There Will Never be Another You" by Mack Gordon and Harry Warren typifies the ABAC song form.



The "Another You" progression demonstrates how jazz songs are constructed; stringing together the language you've learned:

The 'A' Phrase —begins on tonic, and then has turnarounds to vi and IV.

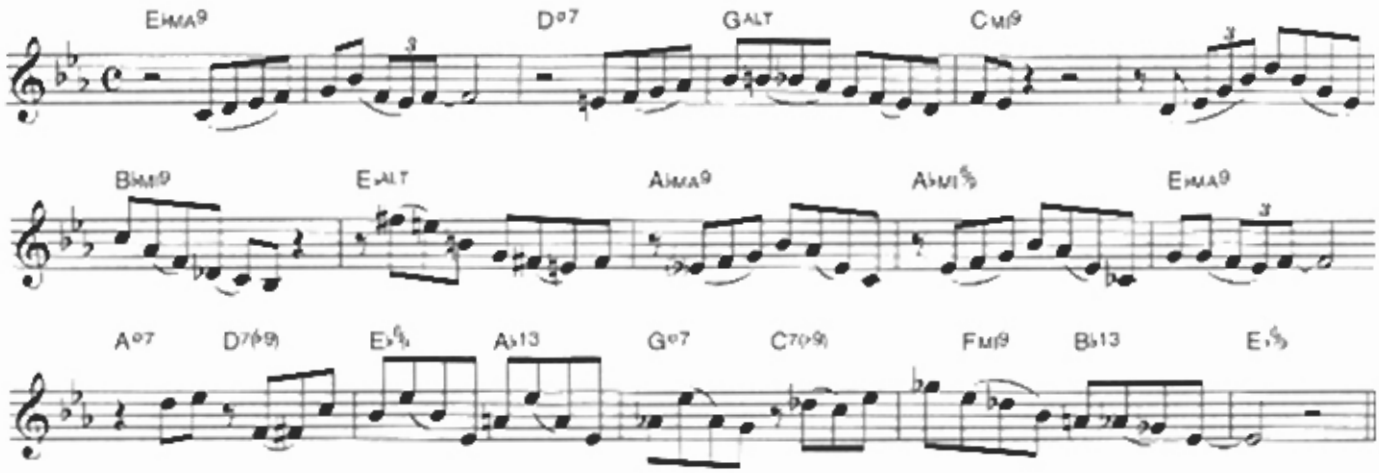
The 'B' Phrase —logically uses a IV–I progression (IVMA–ivMI–I). Next is viMI7 leading in turnback fashion to the dominant II7 chord, which always goes to ii–V.

The 'C' (or B') Phrase —begins with the IV–I progression. Next is a backdoor turnaround to tonic (♯iv07–VII7–IMA7), followed by a I–VI progression (IMA7–IV7–iiiMI7–VI7) which, of course, leads to ii–V–I.

Dig It!—ABAC compositions can be more expressive than AABA because in 16 measures there is more time to develop melodic ideas. Conversely, the melody to an AABA song begins again after eight bars.

Exercises

1 Analyze this solo melody to the second half of the "Another You" progression; identifying melodic devices, scales and note significant note choices.



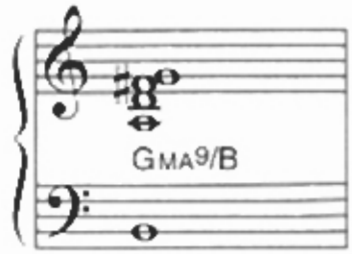
2 Find and list four songs from a jazz fake book in the ABAC (or ABAB') form.

_____ _____

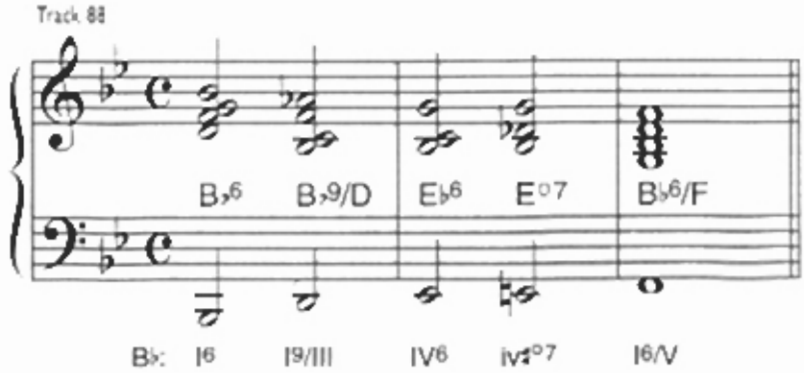
_____ _____

lash Chords

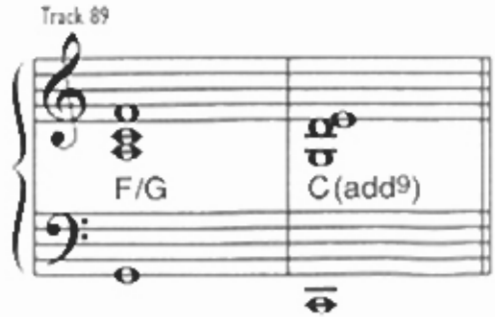
"Slash chord" is an exotic name for a simple concept. A SLASH CHORD is a chord with a note other than the root in the bass. That note may be one of the other chord tones. Slash chords are notated with a diagonal line separating the chord symbol and bass note (i.e., GMA7/B). Since the root is not in the bass, it should be included in the chord voicing. Conversely, the bass note is often avoided in the voicing.



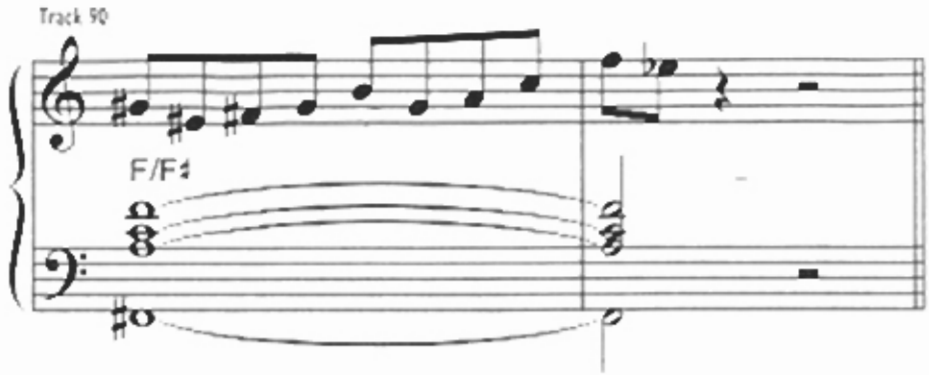
Using a slash chord can give a familiar chord a fresh sound. Slash chords also add interest and melodic contour to the bass line.



A triad over a different bass note can imply a new chord. For instance a major triad, over the note up a step (e.g., F/G) sounds like the sus7 chord of the bass (G7sus) with an added 9th. That same chord is also used in pop music as a substitute for V7 (i.e., F/G substitutes for G7).

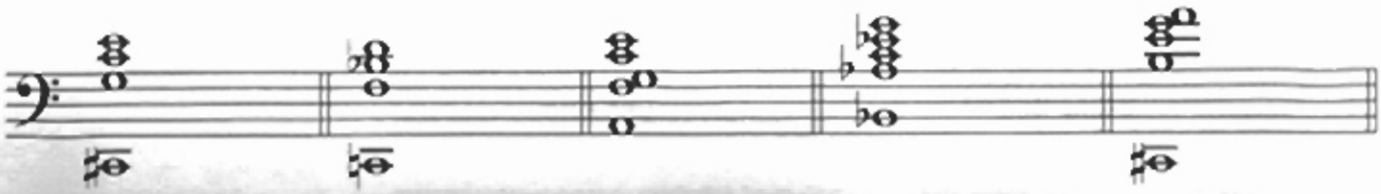


A triad over a bass note, up a 1/2 step, sounds diminished. The bass is the tone of the diminished chord, and the triad contains the other "juicy" notes from the diminished scale.



xercises

1 Write in chord symbols for the slash chords.



Ear Training for Lessons 72–75

Track 91

1 You will hear the progression IV6–♯iv^{ø7}–I^{MA9}/V, followed by IV^{MA6}–iv^{MI6}–III^{MI7}.
Write whether each subsequent progression uses ♯iv^{ø7} or iv^{MI6}.

a. ♯iv^{ø7} / iv^{MI6} **b.** ♯iv^{ø7} / iv^{MI6} **c.** ♯iv^{ø7} / iv^{MI6} **d.** ♯iv^{ø7} / iv^{MI6}

Track 92

2 You will hear a ♯iv^{ø7}–VII$^{7(\flat9)}$-I^{MA9} backdoor cadence, and then a iv^{MI7}–♭VII^{9}–I^{MA9} backdoor cadence.
Indicate whether each subsequent progression starts with ♯iv^{ø7} or iv^{MI7}.

a. ♯iv^{ø7} / iv^{MI7} **b.** ♯iv^{ø7} / iv^{MI7} **a.** ♯iv^{ø7} / iv^{MI7} **d.** ♯iv^{ø7} / iv^{MI7}

Track 93

3 Listen to I^{MA9}–iii^{MI}ii^{7}–iii^{MI7}–vi$^{7(\flat9)}$, and then I^{MA9}–IV^{13}–iii^{MI7}–vi$^{7(\flat9)}$.
Write whether each subsequent progression uses iii^{MI7} or IV^{13}.

a. iii^{MI7} / IV^{13} **b.** iii^{MI7} / IV^{13} **c.** iii^{MI7} / IV^{13} **d.** iii^{MI7} / IV^{13}

Track 94

4 CD track 94 begins with a I–VI progression, played twice.
Fill in the blanks, identifying which chords are used.

I^{MA9} –_____ – _____– VI$^{7(\flat9)}$

Track 95

5 Listen to the 32-bar chord progression and indicate whether it is AABA or ABAC form.

AABA / ABAC

Track 96

5 Listen to the solo to the "Another You" progression.
Indicate whether the following melody devices are used.

Sequence	yes / no
Altered dominant lick	yes / no
Harmonic minor	yes / no
Super locrian	yes / no
Half-whole diminished	yes / no
Blues figures	yes / no

Review of Lessons 72–75

In a IV–I progression, a _____ chord can substitute for tonic.

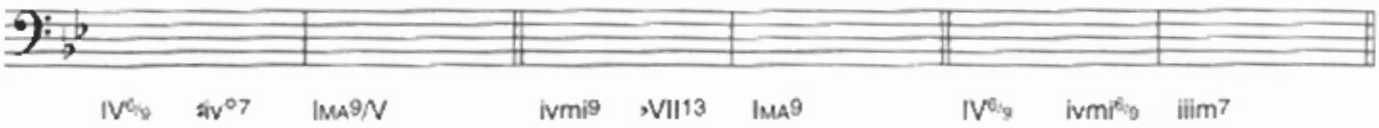
The most bluesy I–VI progression has the chords I – _____ – _____ – VI7.

Most 32-bar standard songs are in either _____ or _____ form.

An E♭/F slash chord sounds much like _____7sus.

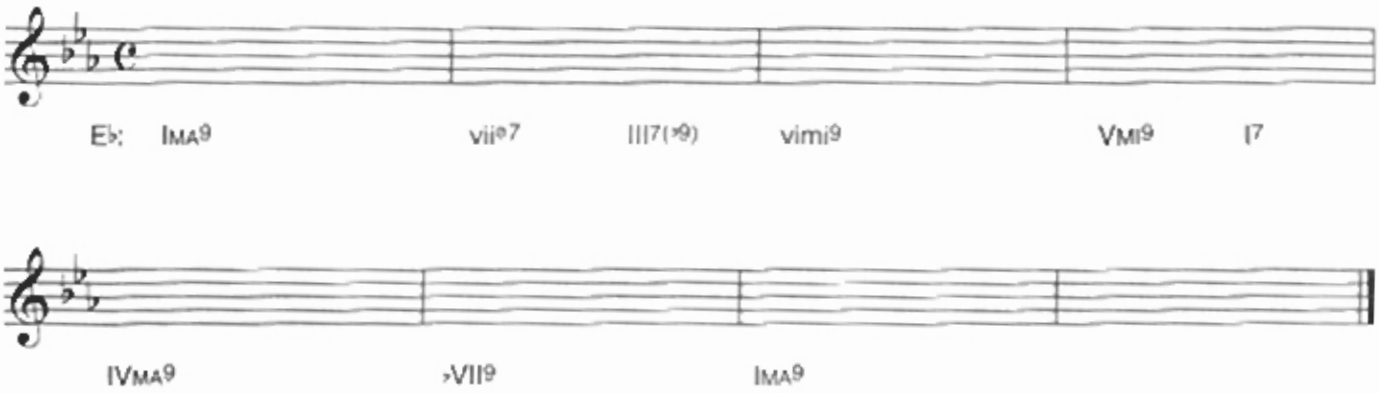
A slash chord with a major triad over the bass note up a 1/2 step sounds _____.

For this major key, write chord symbols and voicings for the indicated IV–I progressions.



Write chord symbols for each I–VI progression, as indicated by the melody.

Write chord symbols and a solo melody to the progression, using language you learned in this book.



Glossary & Index of Terms & Symbols

Includes all the terms and symbols used in Book 3 and the page on which they are first introduced.

ABAC STANDARD SONG FORM: 32-bar song with two,16-bar halves, each beginning with an 8-bar "A" phrase. The second "B" or "C" phrase in each half is where variation usually occurs (p. 116).

ALTERED DOMINANT CELL: notes from root to 3rd of a dominant chord, using the half-whole diminished scale. Motives constructed from the altered dominant cell often end with a 7–3 resolution to tonic (p. 109).

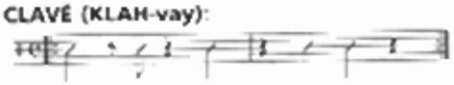
ALTERED DOMINANT CHORD (V^{alt}): a dominant chord with extensions ♭13th and both ♭9 and ♯9. Extension ♯11 is optional, otherwise, no 11th. In voicings, chord 5th is omitted in favor of 3rd, 7th and altered notes (p. 108).

ALTERED DOMINANT LICK: descending triplet arpeggio using a minor triad plus an added 9th a 1/2 step above an altered dominant chord (♯9, ♭9, ♭13, and 3rd), and ♭9 typically resolves to the 5th of tonic at the end of the lick (p. 110).

BACKDOOR CADENCE: see deceptive cadence (p. 105).

CASCARA (KHAS-kah-rah): repetitive two-measure Afro-Cuban rhythmic pattern played in sync with clavé. Named for playing on the "shell" or side of a drum (p. 85).

CLAVÉ (KLAH-vay):



repetitive two-measure Afro-Cuban rhythmic pattern, alternating 2 or 3 notes per bar (p. 84).

CLOSED VOICINGS: chord arrangements with consecutive chord tones (p. 86).

DECEPTIVE CADENCE: a ii-V progression resolving to a chord other than tonic, for example, $ivmi^7$–VII^7–IMA^7; which also is called a backdoor cadence (p. 105).

DIMINISHED SCALE A HALF STEP UP: see half-whole diminished scale (p. 109).

DIMINISHED/WHOLE TONE SCALE: the bottom of the scale is the same as a diminished scale and the top is all whole steps; see melodic minor scale up a half step (p. 110)

DROP-TWO VOICING: taking the second note from the top of a closed voicing and dropping it one octave to create a more open or spacious sound (p. 86).

FAKE BOOK: large music book containing jazz standards in lead sheet form (melody, chords and lyrics). Legal/licensed compilations pay royalties to composers for every song and are the most accurate (p. 104).

FLAT 13 (♭13): chord extension a flat 13th above the chord root of a V^7 (enharmonic to ♯5) that resolves downward to the 9th of the tonic chord (p. 108).

FLAT 13 CHORD ($V^{♭13}$): a dominant chord with extension ♭13 above the root; always includes ♯9 or ♭9 (p. 108).

HALF-DIMINISHED CHORD (^{ø7}): similar to a mi^7 chord but with the chord 5th flatted; also called a minor 7th flat five chord (p. 91).

HALF-WHOLE DIMINISHED SCALE: scale that begins with a 1/2 step, followed by a whole step, and then alternating half and whole steps (page 109).

HARMONIC-MINOR SCALE: the 5th mode of harmonic minor (harmonic minor of the tonic). The augmented second within the harmonic-minor scale is the 3rd and ♭9th of the V^7 chord (p. 94).

HARMONIC-MINOR LICK: a motive based on the harmonic-minor scale that typically skips from 3rd up to ♭9th of $V^{♭9}$, and then moves down the scale, resolving 7–3 into the tonic (p. 94).

JAZZ MINOR SCALE: ascending melodic minor scale used by jazz musicians to create melody to minor tonics. When the scale descends, the alterations remain, rather than reverting to the natural minor (p. 90).

MELODIC-MINOR SCALE UP A HALF STEP: a melodic minor scale a half step up from a dominant chord root, whereby the notes of the scale become chord tones to the altered dominant chord, V (alt). See also diminished whole-tone scale or super-Locrian scale (p. 110).

MELODIC SEQUENCE: repetition of an idea transposed by some interval (p. 83).

MINOR BLUES: a 12-bar chord progression analogous to jazz blues in major keys, but centered on a minor tonic (page 103).

MINOR 11th CHORD (mi^{11}): a mi^7 chord with added chord extension 11th (p. 87).

MINOR 6/9 CHORD ($mi^{6/9}$): similar to the mi^9 chord, with the chord 7th replaced by the 6th note of the ascending melodic minor scale (a m6 above the root) (p. 90).

MINOR MAJOR 7th CHORD: minor triad, with a major seventh above the root, see also minor tonic seventh chord (p. 90).

MINOR PENTATONIC SCALE: pentatonic scale from the relative major, e.g., D minor pentatonic has the same notes as F major pentatonic. A mildly bluesy sound (p. 99).

MINOR SEVEN FLAT FIVE CHORD ($mi^{7(♭5)}$): see half diminished chord (p. 91).

MINOR TONIC SEVENTH CHORD: in jazz, a chromatically altered tonic minor chord based on the ascending melodic minor scale, e.g., using the raised 7th degree of melodic minor results in $mi(MA^7)$ (p. 90).

MINOR TURNBACK: chord progression I–$vi^{ø7}$–$ii^{ø7}$–$V^{♭9}$ with each chord usually lasting two beats (p. 98).

MODAL JAZZ: jazz tunes based on a mode rather than a key (p. 87).

MONTUNO: triadic and syncopated Afro-Cuban comping figure, often played in octaves or 2 octaves apart. When tunes repeat a ii-V, the montuno often features common tones and 7–3 resolution (p. 85).

MELODIC SOLOING: basing musical phrases on simple ideas, which are repeated and varied (p. 83).

ONE-SIX PROGRESSION (I–VI): like a turnb (I–VI^7–$iiMi^7$–V^7), but the value of the tonic an VI7 chords are both doubled (one measure each). The value of the ensuing ii and V ma or may not be doubled (p. 115).

PENTATONIC/BLUES SCALE: contains all the notes of major pentatonic, plus a flatted 3rd to the key (1, 2, ♭3, 3, 5, 6) (p. 99).

QUARTAL HARMONY: chord arranged in Perfect 4ths (p. 87).

SECOND MODE OF NATURAL MINOR: a sc for half diminished chords (^{ø7}) beginning on the second note of the natural minor scale, e.g., "a" natural minor, from B to B (p. 93).

SHARP 9 (♯9): chord extension ♯9 is bluesy a intense on a dominant chord because the n is enharmonically a blue note and it is a 1/2 step below the chord 3rd (p. 108).

SHARP 9 CHORD ($V^{(♯9)}$): a dominant chord with extension ♯9 above the root. A three-n voicing of just 3rd, 7th, and ♯9 is very effecti (p. 108).

SIX-FIVE-ONE MINOR CADENCE: The VI^7–$V^{7(♭9)}$–i cadence in a minor key substitute dominant quality VI chord for $ii^{ø7}$ in a turnaround progression which creates a mo "bluesy" sound. The diatonic VI chord in m is a Major 7th ($VIMA^7$), so the 7th must be flatted to create a dominant VI^7 chord (p. 9

SLASH CHORD: chord with a note other th the root in the bass; may or may not be one the other chord tones. Notated with a diagonal line separating the chord symbol a bass note (e.g., GMA^7/B) (p. 117).

STEP-DOWN PROGRESSION: tonicizes cho successively down whole steps, by altering tonics into ii chords (p. 111).

SUPER LOCRIAN: see melodic minor scale a 1/2 step (p. 110).

SUS CHORD (^7sus): a chord that replaces (suspends) the chord 3rd with a 4th (p. 87).

TUMBAU (TOOM-bow): Afro-Cuban rhyth played on a bass drum and by the bass play that aligns with clavé and features notes o the "and" of 2, and on beat 4 (p. 84).

TURNAROUND TO iiMI7: tonicization of ii using the chord progression $iii^{ø7}$–$VI^{7(♭9)}$–$iiMi^7$ (ii/ii–V/ii–ii). Songs with the turnaround to progression often continue in the circle of fifths until reaching tonic, iii–VI–ii–V–I, and this progression ends many songs (p. 104).

TURNAROUND TO iiiMI7: the progression $♯ivo7$–$VII^{7(♭9)}$–$iiiMi^7$. Tunes that tonicize iii oft continue in the circle of fifths to tonic. In this progression represents the entire circle fifths in a major key ($♯iv^{ø7}$–VII^7–$iiiMi^7$–VI^7–$iiMi^7$–V^7–IMA^7) (p. 105).

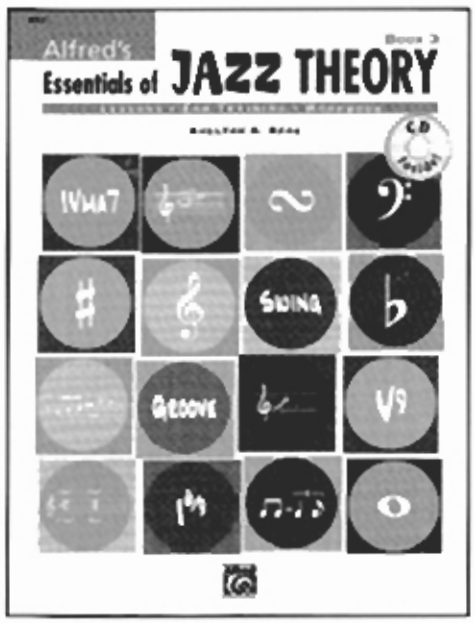
TURNAROUND TO viMI7: the tonicization relative minor is achieved with a turnarou vi progression ($vii^{ø7}$–$III^{7(♭9)}$–$viMi^7$). It requires chromatic alteration of only one note (the of $III^{7(♭9)}$) (p. 104).

MINOR 12-BAR BLUES PROGRESSION: see minor blues (p. 103).

Book & CD $12.95 in USA

Alfred's Essentials of JAZZ THEORY

SHELTON G. BERG



Alfred's Essentials of Jazz Theory is designed for jazz enthusiasts and musicians who want to have a better understanding of the language of jazz. To successfully navigate this all-in-one jazz theory course, you should be versed in basic music theory concepts, such as those taught in Books 1 and 2 of *Alfred's Essentials of Music Theory*. With this book, you will: learn the essentials of jazz music through concise lessons; practice your jazz music reading and writing skills in the exercises; improve your listening and ear training skills with the CDs; and test your knowledge with a review that completes each unit. You are encouraged to play and/or sing the musical examples throughout, at first along with the enclosed recording, and then on your own.

Book 3 with CD Lessons 51–75

- Jazz Language–Melodic Soloing & Melodic Sequence
- Afro-Cuban Jazz–Clavé & Tumbau
- Afro-Cuban Jazz–Cascara & Montuno
- Drop-Two Voicings
- Minor 11th Chords (MI^{11}) & Sus Chords (SUS^{7})
- Minor Tonic Chord (IMI$^{(MA7)}$, IMI$^{6/9}$), Jazz Minor Scale
- Minor ii–V Turnaround, Half-Diminished Chord ($^{\varnothing 7}$) & V$^{7(\flat 9)}$ Chord
- Resolutions and Voice Leading
- Jazz Language–Scales for the Half-Diminished Chord ($^{\varnothing 7}$)
- Jazz Language–Harmonic-Minor Scale & Lick for V$^{7(\flat 9)}$
- Turnaround to iv in Minor Keys
- Minor Turnback, VI^{7}-VI$^{7(\flat 9)}$–i Cadence
- Blues Scale in Minor Keys, Minor Pentatonic & Pentatonic/Blues Scales
- Turnarounds to III, VI and VII in Minor Keys
- Minor 12-Bar Blues Progression
- Minor Turnarounds in Major Keys–to ii and vi
- Minor Turnaround in Major Keys–to iii, Deceptive Cadence (Backdoor Cadence)
- Altered Dominant Chords (V^{ALT})
- Jazz Language–Diminished Scale for Dominant Chords & Altered Dominant Cell
- Jazz Language–Altered Dominant Lick and Scale
- Step-Down Progression
- IV–I (Plagal) Progressions, Backdoor Progressions
- I–VI Progressions
- ABAC Standard Song Form
- Slash Chords
- Glossary & Index of Terms & Symbols

Alfred Publishing Co., Inc
16320 Roscoe Blvd., Suite 100
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

ISBN 0-7390-3089-2
Book and CD 20810

BN 22006